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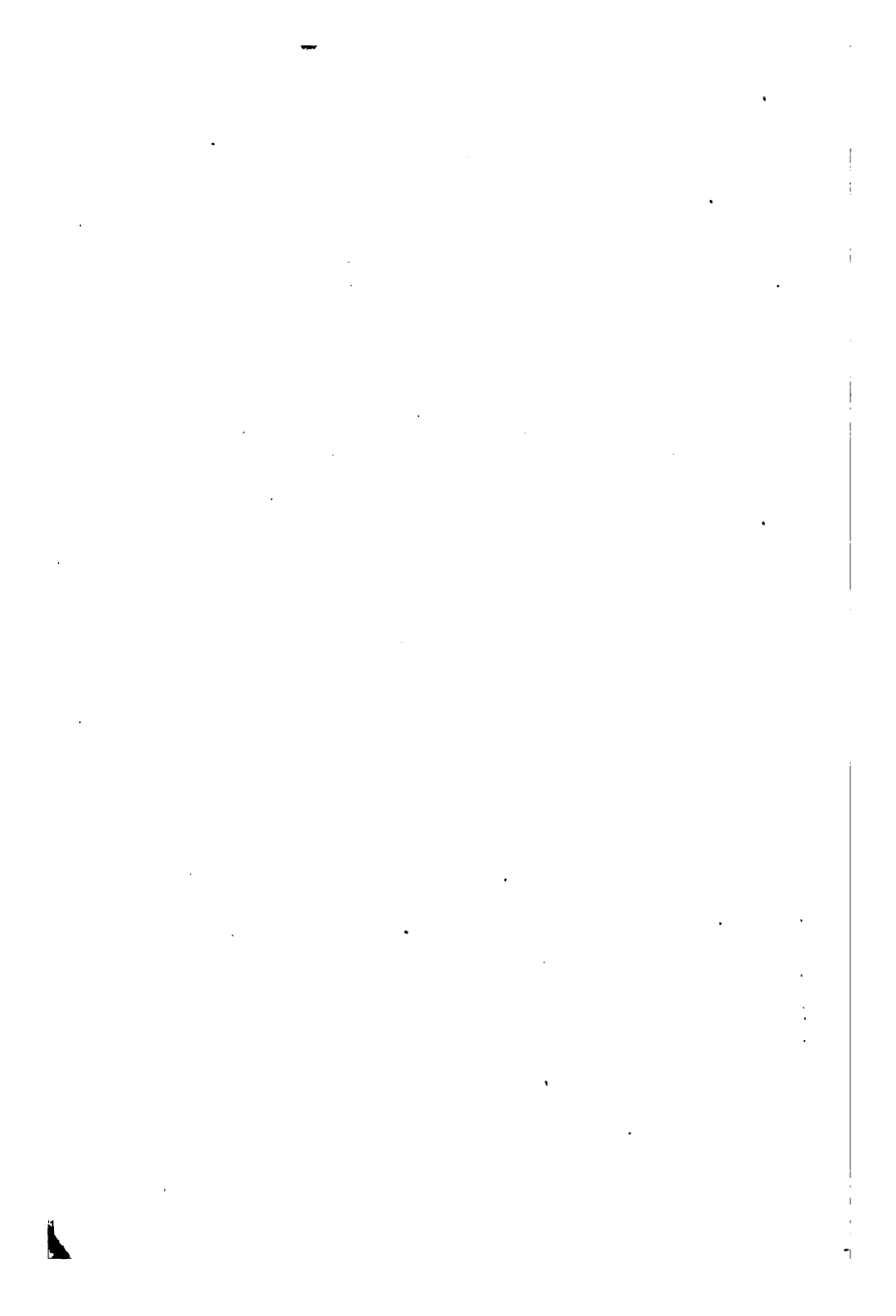


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A PRIMER OF
ENGLISH LITERATURE

BY
ABBY WILLIS HOWES

BOSTON, U.S.A.
D. C. HEATH & CO., PUBLISHERS
1906

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PREFACE.

THIS book aims at being what its title indicates — a primer, a first book. It strives to tell simply and clearly a few things, and to bring prominently before the reader only the greatest literary names.

The author has found that young readers get very little from a book which presupposes wide knowledge on their part, or which deals with elaborate literary criticism. Much reading is done in the schools, however, and it is necessary to give pupils some chronological idea of the growth of literature and the place of authors. It is the purpose of this book to supply that chronology in form somewhat fuller than an outline, and yet less bulky than the regular histories. While it gives no new point of view or “illuminating criticisms,” it hopes to meet the need of all classes of students who wish to acquire in a straightforward way the generally accepted facts of English literary history.

ABBY WILLIS HOWES.

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A PRIMER OF ENGLISH LITERATURE.

CHAPTER I.

The Early Literature of the island of Great Britain is written in languages which we cannot read to-day without much study. Few words in these languages have an English sound; their grammatical constructions differ from present usage, and in general we look upon them as words from foreign tongues. In order to understand why the language is in this condition, and how it came to have its present form, as well as to understand the character of the literature, it is necessary to know something of the people who lived in Britain in early times.

The Celts. — The earliest inhabitants of Britain, of whom literature takes any account, were the Celts, a rude, barbarous people living in huts, and controlled in religious and judicial affairs by priests called Druids.

The Celts are supposed to have descended from tribes that had their home originally in Central Asia. They wandered west till they came to the coast of France, where they halted in the province which has since been called Brittany. Moved, however, by the spirit of unrest, a part of them

crossed the western water and peopled the countries which we now call England, Scotland, Ireland, and Wales. They spoke a language somewhat like the modern Irish or Welsh.

The Romans. — In the year 55 B.C., Julius Cæsar and his Roman legions landed in Britain, and conquered the Celts in the southern part of the island. Nearly a hundred years later, in 43 A.D., the Romans made more conquests, and altogether held sway over a part of the island for nearly five hundred years — until their armies were recalled by troubles at home.

The Roman occupation, however, seems to have affected Celtic speech very little. The remains of the Latin of this period are found chiefly in names of places; as, *Chester*, from *castra*, a camp; *Lincoln*, from *colonia*, a colony; and *Portsmouth*, from *portus*, a harbor; and show simply that the Romans controlled these localities.

The Anglo-Saxons. — When the Roman armies were recalled, the native Celts in the south of Britain became very much troubled by invasions of ancient Northern tribes, the Picts and Scots. In their desperation the Britons called for help across the sea to their neighbors, who lived in what is now northwestern Germany and southern Denmark. These neighbors were strong, brave, reckless sea kings — pirates they are sometimes called — ready for any adventure, especially if it promised gain. Three tribes came at different times to aid the Celts, — the Jutes, the Angles, and

the Saxons. They succeeded in driving back the Northern tribes, and then, as the opportunity was good, took possession of the country for themselves.

From the Angles, who were the most numerous, the country became known as Angle-land, or Eng-land, the land of the Angles; and from the two tribes, the Angles and Saxons, the language was called Anglo-Saxon. The Anglo-Saxon tongue resembled the modern Dutch, for the tribes which settled in England and those of Holland are of the same Teutonic origin.

The Danes.—In the eighth, ninth, and tenth centuries the Danes invaded England and made settlements; but as their language differed little from that of the German tribes already in the island, the speech of the people continued Anglo-Saxon, with slight modifications, until after the Norman Conquest in 1066.

THE LITERATURE BEFORE THE CONQUEST.

SOVEREIGNS OF THE PERIOD.

Anglo-Saxon kings, 450–1017.

Alfred, King of Wessex, 871–901.

DANISH KINGS.

Canute 1017–1036.

Harold I. 1036–1039.

Hardicanute 1039–1041.

SAXON KINGS.

Edward 1042–1066.

Harold II. 1066–1066.

Celtic Literature.—The descendants of the Celts who were not conquered by the Romans are the modern Scotch, Welsh, and Irish; and it is among these peoples, but particularly among the Welsh

and Irish, that we find the remains of Celtic literature.

With all their rudeness and barbarity, the Celts possessed a love for stories and songs. Among them were many bards, or poets, who were held in particular reverence and who were protected both by priest and king. These bards composed much. Their work in verse, and the work of those who wrote in prose, comprise many thousand pages of manuscript which are found to-day in Dublin University, the British Museum, and in the possession of private individuals. These manuscripts contain mostly stories of heroes, mythological and real. They show the Celt possessed of strong imagination and true poetic feeling; of a genuine love of nature, and a charm in expression which to-day make the term *Celtic*, when applied to literature, a term of praise.

It is not the purpose of this book to write at length of Celtic literature, but as Celtic blood is more or less mingled with that of the later English, so Celtic qualities show themselves in the later literature, and make many an English garden of song rich with the flowers of fancy.

Anglo-Saxon Literature shows seriousness of thought and a touch of melancholy. It is more free from ornament, more plain and practical, than that of the Celt.

The Verse Form. — Like the work of all early literatures, we find the first Anglo-Saxon compositions in verse form. This form differs from mod-

ern verse chiefly in the use of alliteration in place of end rimes. In alliterative verse certain accented words in a line begin with the same consonant sound. There are generally four accents in a line, three of which show alliteration, as —

“The *water welled* blood, the *warriors* gazed
On the *hot heart's* blood, while the *horn* sang
A doleful death-note.”

In the middle of each line you will notice there is a pause; here the line is often divided thus:—

“The *water welled* blood,
The *warriors* gazed,”

and then has two accents instead of four.

Beowulf, the Epic of Heathen England.—The Angles and Saxons were pagans in their own country, worshipping gods who were the personification of the forces of nature. Woden was their chief god, and around him many others were grouped. They believed, however, in a life after death; in Valhalla, where the faithful warrior might revel in a warrior's delights; and in Helle, where the coward and traitor should be punished. They remained heathen for some time after their settlement in England, and to this heathen period of their existence the poem *Beowulf* belongs. The occurrences in the poem are supposed to have taken place in the sixth century on the coasts of Denmark and Sweden.

It was the custom of the Angles and Saxons, after their boisterous sea voyages and battles of

different kinds, to spend much time in feasting and drinking. As the mead cup passed through the hall, poets, who were part of the households of chiefs and kings, and who bore the name *scôp*, made verses in honor of the heroes of their race; lesser poets, called gleemen, who were not fixed residents of any household, but wandered from place to place, sang again the songs which the *scôp* had made. It was the *scôp* and gleeman who sang of Beowulf; first, in their own German country, and later, in England. The poem was composed little by little, until finally it reached its present length of 3184 lines.

It is not positively known whether the Angles and Saxons knew the art of writing or not, and we have nothing to show that the poem *Beowulf* was in written form when it came to England. The earliest writing of the poem dates from the eighth century, after the Anglo-Saxons were Christianized, and was probably done by a Christian poet who cleverly united the different songs of Beowulf that he had heard sung. It is the oldest complete Anglo-Saxon work that we have, however, and as its theme is not found among the German stories on the Continent, we proudly claim it as entirely our own, a first-fruit of English literature justly worthy of admiration.

The Story of the Poem.—This is really in two parts. The first part tells how Beowulf freed Hrothgar, king of the Danes, from the giant monster Grendel, who came stalking over the

misty moors to the king's mead-hall, and killed and ate the warriors who slept there after a night of feasting. For twelve years Grendel had kept the warriors in terror, and rendered the mead-hall practically useless, when wandering seamen told the tale to Beowulf. At once he ordered his boat made ready, and sailed for two days till he came to the kingdom of the Danes. There he fought with Grendel in "the wine-house, gay with cups," and overcame him by the strength of his hands alone.

" . . . the fell wretch endured sore pain,
A wide wound on his shoulder could be seen ;
The sinews snapped, the bone enclosures burst,
Glory of battle was to Beowulf given ;
To his fen shades, death-struck must Grendel flee,"¹

but the next night his mother came to avenge him. In the absence of Beowulf from the hall, she succeeded in carrying off the king's most trusted friend. But Beowulf tracked her to her lair in a wild, weird, wind-blown region, where the waves dashed high at times, and the sea-snakes twined and coiled. He plunged through the waters and entered her sea-cave home. On the walls he saw a magic sword hanging. This he seized, and cutting off the heads of the dead Grendel and his mother, he bore them back in triumph to Hrothgar and his thanes.

The second part of the poem tells us that, afterward, in his own land, Beowulf became king and

¹ Morley, Vol. I.

ruled for fifty years, and that, in his old age, in order to save his people from its wrath, he went out and fought with a fire-breathing dragon. He succeeded in killing the terrible creature, but died soon after from the wounds which he had received. The poem ends with an account of Beowulf's funeral, praising him as the mildest of all kings and the "most bent upon glory."

The Form of the Poem. — We have called *Beowulf* an epic. An epic tells a story in verse. It is generally of considerable length, and deals with heroic action in a more or less elevated style. An epic which grows as *Beowulf* grew is called a national, or popular, epic, in distinction from the artificial, or literary, epic, which is the work of one man. All the poems of which we shall speak in this chapter have some epic qualities, though not one is so well constructed as to be a model in form.

The Worth of the Poem. — While *Beowulf* is not the greatest epic that was ever written, it is great in the conception of the character of the hero, a man fearless, generous, living for the good of others in accordance with his highest ideals of honor and glory. It is furthermore exceedingly valuable in furnishing historical pictures of the life and superstitions of the old Norsemen.

Christianity and Literature. — Christianity was permanently introduced into southern England by Augustine of Rome, in 597, and somewhat earlier into northern* England by Irish monks, who founded churches and established monasteries there.

Attached to these monasteries were schools and libraries, which made the religious institutions centres of learning, and as such the quickening force in early English literature.

Scholars from one monastery visited those in another, exchanged ideas, and made what was known in one part of England common to all. Not only did monks exchange visits in England, but they travelled on the Continent as well. Many made pilgrimages to Rome, and as they passed through France, stopped at various monastic establishments. At every resting place they obtained books, which they carried home to England. Thus the literary life of the early ages was broadened and unified, and the monks became interested in literature, and were for several centuries the writers of nearly all the books.

Cædmon the Poet of Christian England. — As the northern part of England, known as Northumbria, was the first to be Christianized, so it was the first to send forth a literature. Here in the monastery at Whitby, overlooking the North Sea, Cædmon lived as a servant in the seventh century.

One night, when song and story were going the rounds in one of the halls of the monastery, Cædmon was asked to sing. In shame and confusion he expressed his inability to do so, and retired soon after to his bed in the stable. Here he had a vision, and a voice said, "Sing, Cædmon, sing the beginning of created beings." Then we are

told that in his sleep he began to make verses in praise of God, and that on waking he remembered the verses and told them to the steward, who brought him to the abbeſs, and thus into public notice.

Cædmon's gift of ſong continued to grow with uſe, and he paraphraſed much of the books of *Genesis*, *Exodus*, and *Daniel*. Some critics think that the *Paraphraſe* as we have it is not the work of one man, but that it was built up by different writers, as the poem *Beowulf* was. However that may be, parts of it contain true dramatic power, animation, and ſtrong feeling, and ſhow that the compoſer had many ideas as imaginative as thoſe of the later poet Milton.

In fact, there is a wonderful ſimilarity, in point of imagination, between the *Genesis* and Milton's *Paradiſe Loſt*; though Milton wrote a thouſand years later, and we have no proof that he ever ſaw Cædmon's poems. Cædmon, like Milton, tells of the revolt of the angels under Satan, of their expulſion from heaven, and of their plans to ſeduceman to evil. The conception of Satan, too, is ſimilar in both poets. Each repreſents him as poſſeſſed of high intellect, and, before his fall, excelling in brightneſs of perſon. Cædmon ſays that Satan was —

“ wrought ſo bright
That pure as ſtarlight was in heaven the form
Which God the Lord of Hoſts had given him ; ”

and Milton deſcribes him as the one —

“who in the happy realms of light
Clothed with transcendent brightness didst outshine
Myriads though bright.”

Cynewulf, the greatest of the Anglo-Saxon poets, also lived in Northumbria. Little is known of his life. It is supposed that he lived in the eighth century. Certain passages in his poems tell us that he was a wandering gleeman, who spent his youth in careless gayety, winning rich rewards of gold for his songs. Then followed a period of deep spiritual gloom from which he emerged with a firm faith in the truths of Christianity, and as a result wrote the poems *Juliana*, *Elene*, and *The Christ*.

Juliana tells the story of a beautiful Christian maiden who suffered martyrdom rather than wed a heathen. *Elene* tells how Helen, the mother of Constantine, searched for the cross on which Christ was crucified, and after many adventures discovered it at last by its power to bring the dead to life. *The Christ* is the strongest poem of the three. It treats of the Nativity, the Ascension, and the Day of Judgment, and with great earnestness calls upon all men to lead righteous lives. “O great our need,” the poet cries, “that in this barren time . . . we earnestly bethink us of the beauty of our souls!”

“O let us fix our hope,” he concludes, “in that holy haven above, which the Lord celestial prepared for us when He ascended into the heavens! . . . No hunger shall be there, nor thirst, nor sleep, nor sore disease, nor scorching of the

sun, nor cold, nor care; but there the company of the blest, most radiant of hosts, shall for aye enjoy the grace of their King and glory with their Lord.”¹

In each of the three poems mentioned, Cynewulf used runes, or letters of the Norse alphabet, in such a manner as to spell his name, and in this way signed his poems. The following quotation from *The Christ* will show his method; each runic letter was named after some object:—

“There to the assembly many will be brought
Before the face of the Eternal Judge.
Then will the bold [Cēn] quake, hearing the King speak,
The Heavenly Judge, speak words severe to those
Who in the world paid light heed to His voice
When fall [Yr], distress [Neod] found comfort easily.
There many a one on the assembling place
In fear shall sadly wait what doom of wrath
He shall receive according to his deeds.
Desire [Wēn] shall fail, the treasures of the earth.
Gold [Or] was for long, locked by the ocean [Lagu] floods:
Part of the joy of life, wealth [Feoh] upon earth.”²

Anglo-Saxon Prose begins with Bede (673-735), a monk who passed most of his life at Jarrow, in Northumbria. He was a very learned man, and attracted many pupils to his monastery. Like most of the monks he wrote chiefly in Latin, but his last work, the *Translation of the Gospel of St. John*, was in English. It is from one of Bede's Latin writings that we learn the story of Cædmon's.

¹ Whitman's prose translation.

² Morley.

miraculous gift of song, the subjects of his poems, and get some idea of his personality.

King Alfred. — Though literary life in the north of England for a time flourished vigorously, it was killed at last by the coming of the Danes, who tore down the monasteries and destroyed the schools. Finally they were brought to terms by King Alfred, who was king of Wessex from 871 to 901. The Danes remained in possession of the North country, however, and literary activity, for some time after their coming, was transferred to the south, to Winchester, King Alfred's capital, where King Alfred himself became the prime mover in the literary advancement of the English people of his time.

He rebuilt monasteries, founded a school at his own court, and translated from the Latin many good books, one of which was the *Ecclesiastical History of England*, written by Bede. His most popular translation was the *Consolation of Philosophy*, by Boethius, a Roman who lived in the sixth century.

Alfred did so much prose literary work that he is sometimes called the Father of English Prose. It was during his reign that the Anglo-Saxon Chronicle was begun, and it was probably owing to his influence that it gained a better literary form than it had at first.

The Anglo-Saxon Chronicle is an English history written by a succession of monks. It is not written in the interesting style of our modern histories,

however, but is a dry record of events from the landing of Cæsar, 55 B.C., to the death of Stephen in 1154. The earliest writing dates from 875 A.D. The early history recorded is taken from Bede's *Ecclesiastical History* and from other Latin works, but from 875 the Chronicle is a history of contemporary events. It is written mainly in prose, but contains occasional fragments of poetry, and is one of the chief sources of our knowledge of early English history.

Conclusion. — From the death of Alfred, until after the Conquest, we have no work of great literary importance. The south of England continued to feel the influence of Alfred's work, and there some literary activity was kept up, but it was mostly confined to the efforts of the Churchmen Dunstan, Æthelwold, and Ælfric to bring about reform in the Church.

READING FOR CHAPTER I.

For the history and the specimens of the literature of this period, students should consult Henry Morley's *English Writers*, Vols. I. and II., and Stopford A. Brooke's *History of Early English Literature*.

Beowulf. Some knowledge of this epic should be obtained. Read at least the Grendel episode. Read Morley's translation (Vol. I.) and all that he says in regard to the poem. Hall's *Beowulf* (D. C. Heath & Co.) is a good edition for students. J. M. Garnett's *Beowulf* (Ginn & Co.) is a metrical line for line translation.

LITERATURE BEFORE THE CONQUEST.

POETRY.

- | | |
|---|-------------------|
| 1. Fragments:— | } Uncertain Date. |
| a. <i>Widsith, the Wanderer.</i> | |
| b. <i>The Seafarer.</i> | |
| c. <i>Lament of Deor.</i> | |
| 2. <i>The Epic Beowulf.</i> | |
| 3. Cædmon, 7th century: Paraphrases of <i>Genesis, Exodus,</i> and <i>Daniel.</i> | |
| 4. <i>Judith</i> , 7th century. | |
| 5. Cynewulf, 8th century: <i>Juliana, Elene, The Christ.</i> | |
| 6. <i>Song of Brunanburh</i> , 938. | |
| 7. <i>The Fight at Maldon</i> , 998. | |

PROSE.

1. Bede, 673-735: *Ecclesiastical History* (Latin).
2. King Alfred, 871-901: Translates Bede's *Ecclesiastical History*, and Boethius's *Consolations of Philosophy*.
3. Anglo-Saxon Chronicle, 875-1154.
4. Ælfric, 10th century.
5. Dunstan, 10th century.
6. Wulfstan, 11th century.

CHAPTER II.

FROM THE CONQUEST TO CHAUCER.

SOVEREIGNS OF THE PERIOD.

William I.	1066-1087.	Richard I.	1189-1199.
William II.	1087-1100.	John	1199-1216.
Henry I.	1100-1135.	Henry III.	1216-1272.
Stephen	1135-1154.	Edward I.	1272-1307.
Henry II.	1154-1189.	Edward II.	1307-1327.

The Conquest by the Normans.— Across the channel from England, in northern France, a band of adventurous Northmen had settled in the ninth century. They were granted control of a large tract of country, which was called Normandy after them. Here they became Christianized, intermarried with the French, and adopted French speech, manners, and customs.

In the eleventh century they were considered the most brilliant and the most cultured people in western Europe. They were fond of rich dresses, were polite in their intercourse with their equals, aimed at graceful forms in the architecture of their castles and churches, held gorgeous tournaments as tests of knightly skill, and above all were lovers of learning. Though they came of the same Teutonic race as the Angles and Saxons, they were

much more quick-witted, and they were more refined in their ways of life.

When Edward, king of England, died in 1066, his throne was claimed by Duke William of Normandy. A battle was fought at Hastings, and William was victorious. He then became king of England; and throwing aside Saxon rights, divided the control of the kingdom among his followers.

The Change in Customs. — With the Normans came the feudal system of holding land. Great barons lorded it over large tracts of country, and the conquered Saxons became their vassals. The Normans, too, brought with them the order of chivalry to England. The young noblemen were trained to be knights; and the proudest day in their lives was when they took the oaths of their order and rode forth, in gilded mail, in search of adventures. From the time of the Conquest, English literature is full of their wonderful doings. They fought with dragons, besieged enchanted castles, contested hand to hand with other knights of marvellous skill, and rescued maidens in distress. Their tossing plumes, prancing horses, and glittering helmets make the romances gay with life and color.

The Change in Speech. — After the coming of the Normans the speech of the people of Britain was divided. Among the nobles, and in the law courts and schools, French was spoken, while among the Anglo-Saxons various dialects of their old speech continued to be used as formerly. The mixture of

Anglo-Saxon and French, together with the Latin words introduced by the priests, finally produced our modern English tongue. But the change in language was slow, and three hundred years passed before it was accomplished. At first the Normans refused to speak what they called the barbarous Saxon. They still controlled Normandy as well as England, and they felt themselves still French, and kept in touch with French ways; but in 1204 they lost control of Normandy, and were obliged to be content with the land they had last conquered. Saxon and Norman then lost their repugnance to each other, and finally the two races became one.

In General two influences came into this period to widen intelligence and stimulate thought: they were the Crusades and the Universities.

The Crusades were religious wars begun in the latter part of the eleventh century for the recovery of Christ's sepulchre from the control of the Turks. The men who went to these wars came back from their far-off travels with new plants, new stuffs for clothing, new customs, new stories, and broader thoughts of life developed by contact with men of other countries and with all classes of society.

Until this period learning had been confined to the monasteries. In the twelfth century by the founding of Oxford University, and in the thirteenth by the founding of Cambridge, the work of the scholar was no longer kept by necessity within convent walls, though still controlled in a measure by the Church.

THE LITERATURE AFTER THE CONQUEST.

The literature of this period is in three languages, — French, Latin, and Anglo-Saxon. That in the French language shows most plainly the changes which the Conquest made. Here we find wonderful stories which tell of striking adventures in love and war. These stories are mainly fictions, but they often cluster about the name of some great nobleman or historic person, and illumine his deeds with a glory never seen on sea or land. Four groups of romances, as these tales were called, gradually developed and became very popular. They were —

1. Tales of Charlemagne and his twelve peers.
2. The life of Alexander the Great.
3. The siege of Troy.
4. The stories of King Arthur and his Round Table.

These stories were written usually in eight-syllabled riming lines, and because of their verse form are called metrical romances. In time this French riming verse supplanted the old Anglo-Saxon alliteration. The prose of this period is mainly in Latin. It consists principally of chronicles written by men at court. It, however, is a step forward toward the writing of true history.

Of strictly English or Anglo-Saxon works, three are prominent: —

- I. **The Poem Brut** (1205), by the priest Layamon. *Brut* is a Welsh word, meaning *chronicle*, and the

Brut is a collection of old Welsh and English legends. It is alliterative in form with an occasional rime.

The history of the poem is interesting. About 1140 Geoffrey of Monmouth, a Benedictine monk, produced in Latin a book which he called a history of Britain, though in reality it was a mass of fictitious tales. It contained an account of Brutus, the son of Æneas, who was said to be one of the first settlers in Britain, and stories of King Lear, Cymbeline, and King Arthur, the founder of the Round Table. In 1155 Wace, a Frenchman, turned this history into French verse, and Layamon's *Brut* is an English version of Wace's poem.

In telling his story, Layamon added much new matter to what Wace had already told in the poem. Especially is this true in regard to King Arthur. It is these Arthur stories in the *Brut* that formed the nucleus for the other Arthurian stories which were afloat, and made in time that cycle of romance to which reference has already been made.

Little is known of Layamon's life. It is supposed that he lived near the borders of Wales, and that he gained from the Welsh many of the additions which he made to the stories in the *Brut*. His version of the chronicle was evidently made from purely patriotic motives to keep alive among his people their past history. With this thought in mind, it is not strange that the Arthur legends were enlarged, for Arthur was a Welsh king.

Layamon seems to have aimed at telling the truth about Arthur, for he says —

"It is not all sooth nor all falsehood that minstrels sing,
But *this* is the truth respecting Arthur the king."

The Poem as a Whole is the greatest in this period. The legends are poorly arranged, but the expression is often poetic. When Arthur took his followers to London, Layamon says:—

"When Easter was gone, and April went from town, and the grass was rife, and the water was calm, and men gan to say that May was in town, Arthur took his fair folks."

Arthur's dying words were:—

"And I will fare to Avalun, to the fairest of all maidens, to Argante, the queen, an elf most fair, and she shall make my wound all sound; make me all whole with healing draughts. And afterwards I will come again to my kingdom and dwell with the Britons with much joy."

These words as they exist in the *Brut* are as follows:—

"And ich wulle varan to Avalun :
To varest alre maidene.
To Argante here quene :
Alven swiðe sceone.
And heo scal mine wunden
Makien alle isunde,
Al hal me makien
Mid haleweige drenchen,
And seoðe ich cumen wulle
To mine kineriche
And wunien mid Brutten
Mid muchelere wunne."

For a poem based mainly upon a French work, the *Brut* is remarkably free from words of French or Latin origin. There are not more than fifty such words in the 32,250 lines which the poem contains.

II. **The Ormulum**, by the monk Ormin.

“pis boc iss nemmed Ormulum
Forrþi þatt Orm itt wrohhte.”

“This book is named Ormulum
Because Orm wrote it.”

Ormin's work is a handbook consisting of a metrical version of the *Gospels* used in the Church service. A sermon in verse follows each *Gospel*. A new religious enthusiasm which had sprung up made this book very acceptable in Ormin's time. It was written, he says, that all young Christian folk might follow aright “the Gospel's holy teaching in thought, in word, in deed.” Its date is between the years 1200 and 1215.

III. **The Ancoren Riwle**, or Rule of Anchoresses (1210). This is a religious book by an unknown author. It gives practical rules for the domestic and spiritual life of three pious women, who with their servants withdrew from the world to lead the life of nuns. The following are some of the rules:—

“Mine leoue sustren, ne schulen hebben no best, bute kat one.”—My loved sisters, you shall have no beast, but one cat.

“Ne makie none purses . . . auh schepieð, and seouweð and amendeð churche cloðes, and poure monne cloðes.”—

Nor make any purses, but shape, sew, and mend church clothes and poor men's clothes.

"Ring, ne broche nabbe ze; ne gurdel i-membred, ne glouen, ne no swuch þing þet oune deiþ forto habben." — Ring nor brooch shall you have nor parti-colored girdle, nor gloves, nor any such thing that is not befitting for you to have.

"Ne beo ze neuer idel." — Be never idle.

"Iren þet lið stille gedereð sone rust." — Iron that lies still soon gathers rust.

This book is remarkable for the "simple, natural, eloquent prose" in which it is written.

LITERATURE FROM THE CONQUEST TO CHAUCER.

POETRY.

1. *Ormulum*, about 1200, by the monk Ormin.
2. *The Brut*, 1205, by the monk Layamon.
3. *The Owl and Nightingale*.
4. *Havelok the Dane*.
5. *King Horn*.
6. *Handlyng Synne*, 1303, by Robert de Brunne.
7. *Cursor Mundi*, about 1320.

PROSE.

1. Anglo-Saxon Chronicle until 1154.
2. *The Ancren Riwele*, 1210.
3. Lives of the Saints, 1210.
4. *Ayenbite of Inwyrt*, 1340, by Daniel Michel.
5. Old English Homilies.

Students should consult: Morley's *English Writers*, Vol. III., for Layamon's *Brut*, and for information in regard to metrical romances. Also see: Ellis's *Specimens of Early English Metrical Romances*; *Legends of Charlemagne*, by Thomas Bulfinch, gives the stories in prose; *The Boys' Mabinogion*, by Sidney Lanier, tells the legends of King Arthur; Gautier's *Chivalry*, Chapter VII., gives the theory and history of chivalry.

CHAPTER III.
THE AGE OF CHAUCER, THE FOURTEENTH
CENTURY.

SOVEREIGNS OF THE PERIOD.

Edward III. . . . 1327-1377. Richard II. . . . 1377-1399.

The Fourteenth Century shows much political, religious, and industrial discontent in England, all of which is reflected in the literature of the time. Edward II. was deposed and murdered; the Hundred Years' War began; a poll tax levied to carry on the war caused Watt Tyler's rebellion; and the Black Death, a terrible disease, so called from the black spots it produced on the skin, swept over England and destroyed half the population.

The effect of the Hundred Years' War is shown in the language and spirit of the people. The object of this war was partly to help gain the independence of certain Flemish cities from the king of France. Saxon and Norman fought side by side, and the brilliant victories which they gained cemented a national brotherhood, which has never been broken. Thus the people of England became one nation, and the English tongue, so long despised by the nobility, now came into common use. In 1362 English was made the language of the law courts, and in 1386 English displaced French in

the schools. This period then may be said to mark the close of the formation of the language.

THE LITERATURE OF THIS PERIOD.

Sir John Mandeville (1300–1372). — This gentleman, according to his own story, made an extended trip to the East, travelling as far as India and Cathay, and on returning put what he had seen and heard into book form. This book, called *Voiage and Travaile*, was first written in Latin, then in French, and lastly (1356), that “every Man of my Nacion may undirstonde it,” in English. Most marvellous tales the book contains, and because they are so marvellous many critics believe that Mandeville never travelled; some even think that he never existed — that the book has been made up by different authors who used ancient writings as the foundation of the tales. In one land which he visited, somewhere in the interior of Asia, Mandeville tells us,

. . . “there growethe a maner of Fruyt, as thoughe it weren Gowrdes: and whan thei ben rype, men kutten hem a to, and men fynden with inne a lytylle Best, in Flessche, in Bon and Blode, as though it were a lytylle Lomb, with outen Wolle. And men eten bothe the Frut and the Best: and that is a gret Marveylle. Of that Frute I have eten; alle thoughe it were wondirfulle: but that I knowe wel, that God is marveyllous in his Werkes.”

In an island called Pytan, Mandeville says the

. . . “men lyven be the smelle of wylde Apples; and whan thei gon ony fer weye, thei beren the Apples with hem. For zif thei hadde lost the savour of the Apples, thei scholde dyen anon.”

In another part of the *Travels* he says, "the Erthe and the See ben of rounde forme and schapp." This must have been a startling idea to most people of the fourteenth century, though to Mandeville himself the thought was not new, for he says that when he was young he heard of a man who went round the world.

Mandeville's English is better than that of his predecessors, and the very improbability of his stories makes them exceedingly interesting even to-day.

Piers the Plowman. — The writing which shows most vividly the life of the fourteenth century, is the *Vision Concerning Piers the Plowman*, written in the years following 1362. This is an epic by William Langland, in Anglo-Saxon alliterative verse. It is purely English in character, except that it borrows an allegorical form from the French; for the poem is an allegory. In it abstract qualities are personified. Truth, Reason, Holy Church, Lady Meed, or Bribery are some of the characters.

In this poem we have a picture of the corruption of the clergy, of the oppression of the poor by the rich, and of the gloom and depression caused by pestilence and political troubles. Langland represents himself as having a vision of this condition of things as he slept on Malverne Hills in Worcestershire, —

"In a somer seson, whan soft was the sonne."

He saw,

“A faire felde ful of folke
Of alle maner of men, þe mene and þe riche,
Worchyng and wandryng, as þe worlde asketh.”

After many scenes in the vision, Piers, or Peter, the Plowman appears, points the way to purer living, and finally becomes identified with Christ himself, whose love alone can save man from sin.

This poem was very popular, and several texts were issued by the author, which differ somewhat. It was imitated by other writers, and often quoted by later religious reformers. We know almost nothing of the events of Langland's life, but his character must have been deeply earnest and sincere.

John Wycliffe. — The man upon whom the gloom of the times took the strongest hold, and who made the strongest effort to improve conditions, was John Wycliffe, rector of Lutterworth and lecturer at Oxford. He organized a band of workers, known as “Poor Priests,” who went about barefooted preaching God's law, and calling Church and State to repentance. To further his work he translated the Bible from Latin into English (1380). Because of the religious reforms which he tried to establish, persecutions came to the followers of Wycliffe, but he himself was unharmed. After his death, however, his body was dug up and burned, and the ashes thrown into a stream which finally found its way to the Avon, but as an unknown writer said: —

“The Avon to the Severn runs,
The Severn to the sea;
And Wycliffe's dust shall spread abroad
Wide as the waters be.”

If by “dust” we understand the teachings of the Bible and the English in which Wycliffe wrote, the lines are true, for Wycliffe is the great prose writer of the fourteenth century, and the language of his Bible, read in all parts of the country, helped make the national English speech.

Geoffrey Chaucer.—But life in the fourteenth century had a bright as well as a dark side. Feudal castle and grand cathedral stood in the landscape as well as the hovels of the poor. The knight still went forth in his metal armor to fight for love and glory and king. The deeds of the Black Prince in the French wars were sounded on every hand; the tournament flaunted its banners, and chivalry in this period reached the summit of its glory. For in 1346 gunpowder was used in the battle of Crécy, and with the coming of firearms the knight gradually lost his place in society and became at last only a romantic memory.

The writer in this period who reflects the brighter side of life, and who was himself a part of it, is Geoffrey Chaucer (1340–1400), our “first warbler,” as Tennyson calls him; the “Father of English Poetry,” and our “first writer of English.” He is the crowning glory of the fourteenth century, one who makes a distinct advance in literature *as literature*.



GEOFFREY CHAUCER

1340-1400

Life. — Chaucer was the son of a wine merchant. He was educated as a page in the household of the Princess Elizabeth, and after he reached manhood received several commissions from the king, which caused him to live for a time in France, and later in Italy. While in these two countries he read the French and Italian books of the time, and on coming back to England he followed in his own writings some of the literary forms which he had learned while abroad.

But his life on his return was not one of literary leisure. He held the office of controller of customs for London, and at one time, as clerk of the king's works, was obliged to look after repairs on buildings, and to do work of like nature. From his writings we gather that he was in the habit of going home after his "reckonings" were made, and sitting for hours poring over books. He thus combined the life of a student with that of a man of affairs.

During all his life Chaucer was connected in some way with the king, or the king's party. He was pensioned by the government in 1394, and again in 1399, but for a time he seems to have been poor, probably through some irregularity in appropriations. He died in London at the age of sixty, and was buried in Westminster Abbey, the first writer to occupy a place in that spot so famous now as the Poets' Corner.

Chaucer's Writings. — It is customary to divide Chaucer's literary work into three periods.

In the first period he was influenced by French literature. He translated French poems, namely, the *A, B, C, Prayer* and the *Romance of the Rose*, and imitated French writers in his poem on the *Dethe of Blaunche the Duchesse*.

In his second period he followed Italian models, notably Dante and Boccaccio. Dante died in 1321, but Boccaccio was living when Chaucer visited Italy. He was the great story-teller of his age, and had written a book called the *Decameron*, in which were collected the stories supposed to be told by seven noble ladies and three noble gentlemen who fled from Florence to escape the Black Death, which raged in Italy earlier than in England. The *Legende of Good Women*, the *Hous of Fame*, and the *Parlement of Foules* are among Chaucer's poems of this period.

Chaucer's third period is called English. In it he did his best work, and wrote the poems which are called the *Canterbury Tales*.

The Canterbury Tales are so called because they are a group of stories told by pilgrims on their way to Canterbury.

Toward the close of the twelfth century, Thomas à Becket, archbishop of Canterbury, was murdered in his own cathedral by certain nobles who supposed they were carrying out the wishes of King Henry II. After Becket's death he was considered a martyr and a saint, and pilgrims went every year in large numbers to visit his shrine at Canterbury. It is an imaginary company of these pilgrims that

Chaucer represents in his poem. They gather at the Tabard Inn in Southwark, across the river from London, and all start out together.

The group represents nearly every social condition. There are the Knight, the Squire, the Doctor of Physic, the Pardoner, the Nun, the Wife of Bath, the Miller, the Reeve, and others, twenty-nine in all. In the *Prologue* to the *Tales*, Chaucer, with great cleverness, describes each person, and further, tells us that at the suggestion of the host of the Tabard, it was agreed that each pilgrim tell two stories on the way to Canterbury, and two on the return, the prize for the best story-telling to be a dinner at the Tabard. Critics of to-day call the *Knight's Tale* the best; but we do not know who in the judgment of Chaucer would have been entitled to the dinner, for not all of the intended tales were written, and therefore no decision was given in the poem.

Chaucer's Originality. — The tales which Chaucer tells were not original with him, but were borrowed from many sources. Some were taken from the writings of Boccaccio, and some from the French. The idea of uniting a number of stories by some event which would bring story-tellers together was also not original; we have said Boccaccio used the same plan in the *Decameron*, and it was common with other writers. But in spite of the fact that Chaucer originated neither plan nor stories, we call him an original poet, for he retells the old tales in his own way, revealing much of his personality.

Chaucer's Verse. — We have said that Chaucer is the crowning glory of the fourteenth century. He marks the end of the old literary period, and ushers in the new. With him the old alliterative poetry dies. He derides it as senseless, and in most of the *Canterbury Tales* he uses the heroic couplet, verse having five accents with the lines riming in pairs.

Chaucer's English. — The English which Chaucer uses is a combination of French and Saxon words so like modern English that, barring the spelling, there is little difficulty in reading it. He retains some foreign endings to his words, however, and some extra syllables, which must be sounded in order to make the rhythm perfect. The following is the description of Emily in the *Knight's Tale* : —

“ Hire yolve heer was browdid in a tresse
Byhynde hire bak, a yerde long I gesse.
And in the gardyn at the sonne upriste
Sche walketh up and doun wher as hire liste.
Sche gadereth floures, party whyte and reede
To make a sotil gerland for hire heede,
And as an aungel hevenly sche song.”

Chaucer's Greatness. — Casting aside old poetic forms and using more modern English do not make Chaucer great, however. It is the spirit of his poetry, the humor, the lively descriptions of persons and of things, the clever character sketches, the knowing when to begin, when to end, and just what to say in telling a story that make him great. His poetry shows, too, more love

for nature than that of his predecessors. The gladness of the May-time, the song of birds, the simple flowers of the field, all find mention in his verse. He seems to write because he enjoys writing, not because he must. Langland seems to write from a sense of duty; the arrangement of the different parts of his poem is not good; he is not an artist, while Chaucer is.

John Gower. — Chaucer's work seems still more excellent when we compare it with that of his friend John Gower — "the morall Gower," as Chaucer called him. He wrote in his old age the *Confessio Amantis* (The Lover's Confession), the plan of which is like Chaucer's *Canterbury Tales*. Gower's verse is considered musical, but he writes as if there were no joy for him in the task, and his stories are dry and uninteresting.

READING FOR CHAPTER III.

Morley's *English Writers*, Vol. IV., should be consulted for information in regard to Chaucer and Langland, and for specimens of their poetry.

Chaucer. — The *Prologue to the Canterbury Tales* should be read entire, and at least one of the *Tales*. Skeat's Chaucer, edited by Bell, is a good edition.

Mrs. Haweis's *Chaucer for Schools*, with extracts from the text, is good for giving young students a beginning knowledge of Chaucer and some acquaintance with the manners and customs of his time.

From Chaucer to Arnold, by Andrew J. George (Macmillan Co.), contains good selections from prominent English writers between the two authors mentioned in the title.

For condition of the language, see Morris and Skeat's *Specimens of Early English*, Part II.

LITERATURE OF THE AGE OF CHAUCER.

POETRY.

1. Lawrence Minot: *Wars of Edward III.*, 1352.
2. Alliterative Poems, 1360? :—
 - a. *William and the Werewolf.*
 - b. *Sir Gawayne and the Grene Knight.*
 - c. *The Perle.*
3. William Langland, 1332-1400: *Vision of Piers Plowman*, 1362-1392.
4. John Barbour: *The Bruce*, 1375.
5. Geoffrey Chaucer, 1340-1400: *The Boke of the Duchesse*, *The Parlement of Foules*, *The Legende of Good Women*, *Canterbury Tales*.
6. John Gower, 1324-1408: *Confessio Amantis*, 1392.

PROSE.

1. Sir John Mandeville, 1300-1372: *Voiage and Trauaile*, 1366.
2. John Wycliffe, 1324?-1384. *Translation of Bible*, 1370-1380.

CHAPTER IV.

FROM CHAUCER (1400) TO THE REIGN OF ELIZABETH (1558).

SOVEREIGNS OF THE PERIOD.

Henry IV. . . .	1399-1413.	Richard III. . . .	1483-1485.
Henry V. . . .	1413-1422.	Henry VII. . . .	1485-1509.
Henry VI. . . .	1422-1461.	Henry VIII. . . .	1509-1547.
Edward IV. . . .	1461-1483.	Edward VI. . . .	1547-1553.
Edward V. . . .	1483-1483.	Mary.	1553-1558.

THE first part of this period is sometimes called the "age of arrest," for in it we find no great literature. In both England and Scotland there were a number of weak imitators of Chaucer, but no strong, original work was done.

The chief political event was the War of the Roses, which began in 1455 and lasted thirty years. During this war baron fought against baron for the possession of the English throne, and at the end, when the Houses of Lancaster and York, the two contending factions, were united by the marriage of Henry Tudor and Elizabeth of York, many noblemen had been killed. The general confusion of war, and the death of so many belonging to the leisure class, have usually been given as among the causes of the literary sterility of this period.

But it is hard to say just why this period is barren of literature. It may be that changing ideals had something to do with it, for the power of feudalism was broken by the death of the nobles in the war, and chivalry decayed. It may be that the persecutions of the Church prevented people from writing, for in this age men were burned at the stake if they expressed religious opinions which were considered unsound.

Whatever may have been the causes of literary poverty, this whole period of one hundred and fifty-eight years before the reign of Elizabeth may be called a time of preparation for Elizabethan writers. The imitators of Chaucer kept in circulation Chaucer's English, and thus prepared the language; besides this, four important events greatly influenced the coming literature.

First, Printing. — Practical printing-presses were invented in Germany about 1438. William Caxton, an English merchant in business on the Continent, heard of the new invention and learned the art of printing at Cologne and Bruges. Returning home, he set up a printing-press within the precincts of Westminster Abbey, for this famous building was then a monastery; and as the monasteries were the places where manuscripts were kept and copied, he thought this a good location for work.

In 1477 Caxton gave to the world the first book printed in England, the *Dictes and Sayings of the Philosophers*. Many other books came in succession from his press, some of them being the best

of the old literature, and some the popular literature of the day. He printed Chaucer and Gower, and in 1485 a new romance, *Le Morte D'Arthur*, by Sir Thomas Malory.

Caxton was not only a printer, but he did valuable literary work as well. He made numerous translations from the French and Latin, and as his English style was good, he may be reckoned among those who have helped make the language.

The effect that printing had upon literature was to give the language a more fixed form, and to encourage authors to write; for it now became much easier and much less expensive to make a book public.

Second, the Discovery of America (1492). — This quickened the imagination by giving men a new country to think of, a land filled with new plants, new animals, new races of human beings, and teeming with fabulous wealth and fountains of youth. It turned attention from the old romances and legends and misty sciences of the Middle Ages, and led men to investigate for themselves.

Third, the Reformation in Religion. — Until the sixteenth century the Church of Rome controlled the religion of central and western Europe. In 1517 Martin Luther, of Germany, protested against certain practices of the Church, and followers soon gathered around him. Reformation ideas spread, or arose, in France, Switzerland, and Holland. In England, where reform had been preached in the

days of Wycliffe, many people sympathized with Luther and his followers. They took the Bible for their authority, and a new translation by William Tyndale went all over the land.

But the separation between England and the Pope would not have come so soon had it not been for the self-will of the king, Henry VIII. He wished for a divorce from his wife, Catharine of Aragon, which the Pope refused, and Henry in his anger and determination brought matters to such a pass, that the clergy of England finally declared him to be the supreme head of the English Church, in place of the Pope of Rome (1535).

The effect that the Reformation had upon literature was, first, to fix the language through the reading of the English Bible; and, second, to make possible greater freedom of thought, which told powerfully in later centuries.

Fourth, the New Learning.—At the beginning of this period very little was known in western Europe concerning the Greek language and literature. A knowledge of them had been preserved, however, at Constantinople, which, when the empire of Rome was divided, became the capital of the Eastern Empire. Here the Greek Church flourished independent of the Church of Rome, and here many old Greek manuscripts were kept by scholars. In 1453 Constantinople was captured by the Turks, and the Eastern Empire came to an end. Many Greek scholars now fled to Italy, where they were welcomed with enthusiasm,

and their manuscripts eagerly read. Here, too, travellers from different parts of Europe heard of their books, and gaining some knowledge of their contents, took that knowledge home, and, adding to it by means of study, gave a new literary world to the people of their time.

Greek was first taught in England in 1491, at Oxford University. John Colet, Erasmus, Grocyn, and Linacre did much to foster the spread of the language and literature, which soon became the all-absorbing study. To this study of the Greek classics was added a revived interest in half-forgotten Roman writers. A knowledge of these old literatures affected education, and more than twenty grammar schools arose as a result; but the greatest benefit came through freeing men's minds from old habits of thought. By reading the Greek and Roman books, the English became acquainted with new forms of poetry, new theories in medicine, religion, and philosophy, and new facts in history.

Conclusion.—This general awakening of the mind caused by study of the ancient writers of Greece and Rome, the invention of printing, and the discovery of America, is called the Renaissance, or New-birth. It came not only to England, but, starting in Italy, its influence was felt in all the civilized countries of Europe. It had a marvellous effect upon the growth of political liberty, the discoveries of science, and the study of art, as well as upon the development of literature.

THE LITERATURE.

The Romance.—The middle part of this period shows many translations from the French romances. The greatest one, *Le Morte D'Arthur* (The Death of Arthur), by Sir Thomas Malory, has already been mentioned. This is a collection of stories relating the deeds of the old Welsh king, Arthur, and closing with his death. It is something more than a translation, for out of a mass of material, with much taste and judgment, Malory selected what he thought would make a connected story, and told it in his own way. It is the greatest prose work of the period, and the best prose written in English up to this time. It is the most complete collection of Arthur legends, too, which we possess, and has served for inspiration to the best poets of the nineteenth century. Tennyson used it as the basis of his *Idylls of the King*.

Sir Thomas More (1480–1535) is a great prose writer of the last half of the period. He was one of the most enthusiastic supporters of the New Learning, and the friend and counsellor of Henry VIII. He wrote in Latin a romance called *Utopia*, which describes life in an ideal commonwealth, where men have freedom in religion and just social and industrial conditions. In this More makes public his dream of happiness for the human race. But his English work, the *History of Edward V. and Richard III.*, deserves especial mention, for it is the first book in English that truly may be called

history. It is something more than a chronicle; it is good in construction, expression, and delineation of character.

The Popular Literature.—To the two popular forms of literature,—the forms which all classes of people enjoyed,—the ballad and the drama, we shall give our chief attention.

The Ballad.—A ballad tells a story in verse. It differs from the epic in that the story is told very simply. It is not so long as the epic, and it was originally sung as an accompaniment to dancing. Its verse form generally consists of alternate rimes, with the accents, four in one line and three in the other, making what is known as common metre.

The ballads were not new to this literary period,—for generations they had been sung in hall and cottage,—but to this time belong the first manuscript copies that we have. Some were printed by Wynken de Worde, who succeeded Caxton as printer. They were to the fifteenth century what the novel is to the twentieth. They told stories of love, war, and adventure, and recounted tales of superstition, woe, malice, and mirth. In fact, they reflected all phases of human life.

Robin Hood.—A great many of the ballads were about Robin Hood, a famous outlaw, who, tradition says, lived in Sherwood Forest, near Nottingham, three centuries before this time, when the Norman rule was stern in the land. Various reasons are given for his becoming an outlaw, and different stories of his birth, life, and adventures are told,

but all the ballads give him the same characteristics. They represent him as having great skill as an archer, as being fond of fair play, as loving the Virgin, and respecting women. He is bluff, hearty, and generous; and though he steals from the rich, he gives to the poor, and thus satisfies his idea of justice. Most of his adventures take place —

“In summer when the shawès be sheen
And leavès be large and long,”

or in the “merry month of May.” He is a hero particularly dear to English hearts, for he is distinctly English: Beowulf was a Dane; Arthur a Welshman.

The English not only loved to sing of Robin Hood, but they loved to personate him and his followers, Friar Tuck, Scarlet, Little John, and the rest, as they danced the morris-dance about the Maypole on the village green. This form of dramatic entertainment continued as late as the days of Shakespeare.

Other Popular Ballads were the *Nut-Brown Maid* and the *Hunting of the Cheviot*. The latter, in common with the best ballads that we have, relates an incident in the border warfare between Scotland and England. *Sir Patrick Spens*, also, was much admired, and is a particularly fine old ballad.

Conclusion. — It is not known who composed these ballads, but it is supposed that many were the work of gentlewomen. A class of wandering

singers, called minstrels, sang them all over the land, and thus the people learned them. In repeating them from one to another, words were often changed, whole stanzas were left out or added, and thus we have many versions of the same ballad. The Scotch versions often show a smoothness in expression, and a haunting quality in their lines which the English ballads lack. Two stanzas from a Scotch account of the birth of Robin Hood illustrate this smoothness:—

“And mony ane sings o’ grass, o’ grass,
And mony ane sings o’ corn,
And mony ane sings o’ Robin Hood,
Kens little whare he was born.

“It was na in the ha’, the ha’,
Nor in the painted bower;
But it was in the gude green wood,
Amang the lily flower.”

The Drama.—The drama of this period differs greatly from the modern drama. This is the time when the Miracle, Mystery, and Morality plays and the Interludes flourished.

The Miracle and the Mystery Plays date back to about 1110, but in the fifteenth century they reached the height of their popularity. The name *Miracle* is given to both Miracle and Mystery plays, though, properly speaking, a Miracle play was a drama which had for its subject some miracle found either in the Bible or in the life of a saint, while a Mystery play was a drama which dealt with the mysteries of the Christian religion, as the

incarnation or the resurrection of Christ. As none but the clergy could read the stories of their religion, the priests used these dramatic representations to teach the people.

Where the Plays were given; the Actors.— At first the plays were performed in the churches on some saint's day, or on some festival of the Church, and the clergy themselves were the actors. Later, as their popularity grew, and the church became too small for the audience, they were given in the churchyard. The *Passion Play*, still given at Oberammergau, in Bavaria, every ten years, is a survival of the old Miracle play.

About 1268 the priests ceased to present the plays themselves, and they were taken up by the town guilds. The town guilds were societies composed of the different trades. Each guild had a patron saint, and it was customary on saint days to give a play illustrating the life of the saint. Finally Corpus Christi Day, in June, came to be recognized as the great day for dramatic representation. This was a Church festival in which both clergy and laity joined, and all classes flocked to the towns.

The guilds gave their plays on movable platforms, which were drawn from one street corner to another to suit the crowds. Each guild performed a different play. The object was to set forth the whole Bible history from Creation to Doomsday. A series of plays which did this is called a cycle. We have remaining the cycles which were played

at Chester, Coventry, and York, and the series which was found at Towneley Hall in Lancashire. Sometimes three days, sometimes eight, were required to present a cycle.

The Morality. — Toward the close of the fifteenth century, abstract qualities, as Goodness, Truth, and Falsehood, were personified and figured in the drama in place of the miracles and mysteries. This allegorical representation was designed to teach some moral, and this form of play was called a *Morality* play. It was rather dry and uninteresting, as were some of the older plays. To add a little life, characters were introduced who furnished amusement, and who had little to do with the story of the play itself. A character called Vice created much laughter, especially when he attacked the Devil, who was usually one of the characters in the plays. From this Vice the modern clown, or fool, has developed, and from adding these lively touches a new form of drama arose, known as the *Interlude*, which became very popular in the days of Henry VIII.

The Interlude. — The term *Interlude* was given not only to the humorous performance which came between the heavy parts of the old plays, but it was also applied to short, mirthful dramas which were given independent of the Morality, usually at the houses of the great on the occasion of some festivity. These dramas were so much enjoyed that they were considered a necessary part of every grand banquet, and came as an expected

thing between the courses of a feast or at its end. John Heywood, who died about 1565, was the great writer of Interludes, and had charge of many of the revels at court.

New Poetic Forms.—During this period two noblemen, Sir Thomas Wyatt and the Earl of Surrey, as the result of travel and study in Italy, introduced new poetic forms into English literature. These were the sonnet and blank verse.

I. The sonnet is a poem of fourteen lines, no more, no less. The first eight lines should develop one thought, and the remaining six lines should give some application of that thought, or some turn or change to the previous subject-matter.

The following sonnet on the *Grasshopper and Cricket*, by John Keats, will illustrate the definition. It will be noticed that the theme of the poem, "The poetry of earth is never dead," is exemplified in the first part of the poem by the "grasshopper," and in the last part by the "cricket":—

"The poetry of earth is never dead :

When all the birds are faint with the hot sun,
And hide in cooling trees, a voice will run
From hedge to hedge about the new-mown mead ;
That is the Grasshopper's — he takes the lead
In summer luxury, — he has never done
With his delights ; for when tired out with fun
He rests at ease beneath some pleasant weed.
The poetry of earth is ceasing never !

On a lone winter evening, when the frost
Has wrought a silence, from the stove there shrills

The Cricket's song, in warmth increasing ever,
And seems to one in drowsiness half lost,
The Grasshopper's among some grassy hills."

In Italy Dante and Petrarch had used the sonnet very effectively in the expression of their feelings of love for Beatrice and Laura, and in England, in imitation of these Italians, the sonnet became the poem of love.

II. The simplest definition of blank verse is that it is verse without rime. In the hands of a master it has artistic qualities which cannot be explained here. The Earl of Surrey used the first English blank verse in 1553, when he translated Books II. and IV. of Vergil's *Æneid*.

Summary.—This period we find is an age of preparation. The imitators of Chaucer and the translators of the Bible helped form the language; the introduction of the printing-press made it easier to distribute literature; the discovery of America, the Reformation in religion, and the Renaissance quickened men's thought; the interest in the ballads and plays prepared the people for the modern drama with its songs and well-developed plot, and the new poetic forms introduced from Italy served as models for more variety in expression. Thus things stand when Elizabeth comes to the throne in 1558.

READING FOR CHAPTER IV.

Ballads.—Students should read the famous ballads. Ward's *English Poets*, Vol. I., gives some of them. *From Chaucer to Arnold*, by A. J. George, contains seven. The

Ballad Book, edited by Katharine Lee Bates, contains a representative collection, and is an excellent book for schools. Consult also the collections edited by Child and Gummere. Child's collection is the most complete.

Selections from Malory's *Le Morte D'Arthur* will be found in *From Chaucer to Arnold*. See Wright's edition for the whole work.

The Drama. — See Pollard's *English Miracle Plays, Moralities, and Interludes*. Read *Everyman*. See Symond's *Shakespeare's Predecessors* for representative extracts of the Interlude, *The Four P's*, pp. 151-162. For further account of Mysteries, Miracle Plays, Moralities, and Pageants, see A. W. Ward's *History of English Dramatic Literature*, Vol. I., pp. 59-156, and Courthope's *History of English Poetry*, Vol. I., pp. 391-402; Vol. II., pp. 351-354, the Interlude.

WRITERS IN THE AGE FROM CHAUCER TO ELIZABETH.

POETRY.

1. English Imitators of Chaucer: —
 - a. Thomas Occleve, 1365?-1450?: *Gouvernail of Princes*.
 - b. John Lydgate, 1370-1440: *The Fall of Princes*.
2. Scottish Imitators of Chaucer: —
 - a. King James I., 1394-1437: *The King's Quhair*, 1423.
 - b. Robert Henryson, 1425?-1480?: *Robyne and Makyne*.
 - c. William Dunbar, 1450?-1513?: *The Thistle and the Rose*.
3. The Ballad: *Robin Hood Ballads*, *The Nut-Brown Maid*, *Battle of Otterbourne*, *Chevy Chase*.

4. Later Poets: —

- a. Stephen Hawes, 1483?-1513?: *Pastime of Pleasure*, 1506.
 - b. John Skelton, 1460-1529: *The Boke of Colin Clout*, *The Boke of Phyllyp Sparowe*.
 - c. Sir David Lyndesay (Scotch) ?-1558.
 - d. Gavin Douglas (Scotch), 1474-1522.
5. Poets influenced by Renaissance: —
- a. Sir Thomas Wyatt, 1503-1542: *Sonnets and Lyrics*.
 - b. Henry Howard, Earl of Surrey, 1517-1547: *Sonnets and Lyrics*, *The first English blank verse*.

PROSE.

1. Translations from French Romances.
2. Sir Thomas Malory, 1433-1475: *Le Morte D'Arthur*, 1485.
3. Reginald Pecock, 1390-1460: *The Repressor of Overmuch Blaming of the Clergy*, 1449.
4. Sir John Fortescue, 1395-1483: *Difference between Absolute and Limited Monarchy*, 1450.
5. William Caxton, Printer, Editor, and Translator, 1422?-1491?
6. The Paston Letters, 1422-1505.
7. Sir Thomas More, 1480-1535:—
 - a. *History of Edward V. and Richard III.*, 1513.
 - b. *Utopia*, 1516.

8. Translators and Editors of the Bible:—

- a. William Tyndale, 1485-1536.
- b. Miles Coverdale, 1488-1568.
- c. Thomas Cranmer, 1489-1556.
9. Hugh Latimer, 1472-1555: *Sermons*.
10. Sir Thomas Elyot, 1490-1546: *The Governor*, 1531.
11. Roger Ascham, 1515-1568: *Toxophilus*, 1544.

THE DRAMA.

1. Miracle and Mystery Plays: The York Plays, The Towneley Plays, The Coventry Plays, The Chester Plays.
2. Morality Plays: *Everyman*.
3. Interludes, John Heywood: *The Four P's*.

CHAPTER V.

THE AGE OF ELIZABETH, 1558-1637.

SOVEREIGNS OF THE PERIOD.

Elizabeth . . .	1558-1603.	James I. . . .	1603-1625.
	Charles I. . . .		1625-1645.

THIS age embraces more time than the reign of Elizabeth, but as certain literary characteristics which developed during her reign, including freedom and grace of expression, fertility of imagination, and breadth of understanding, continued for some years after her death in 1603, we call Elizabethan all the years from the beginning of the Queen's reign to the death of Jonson in 1637.

The England of this period was still "merry England," the land of country frolics, of the morris-dance, and the laborers' song. There were many holidays throughout the year which gave occasion for considerable festivity, when games and good living were indulged in at home, and bear baiting and shows abroad. Many of these pastimes and observances had been handed down from heathen times, and were regarded by some as out of place in a Christian country. There gradually rose into prominence during this period a class of men who, by a strict interpretation of Bible truths, sought to

change the public taste, and to awaken the public conscience. Because of their efforts to purify church and society they were called Puritans. We shall hear more of them in the next period, but we must not forget that they existed now. It was a little band of these men who, toward the close of the reign of James I., turned sadly from their fatherland, and with stern faces sought a new home in a new country, in far-away Plymouth across the seas.

Taking all things into consideration, however, we find this one of the most glorious periods in English history. The first days of the Reformation, with their storms and bloodshed and smoke of burning martyrs, were passed. The Episcopal form of worship had been established, and a more settled order of things began. Religious persecution was less violent, and more freedom of opinion was allowed. As a result, the people shook off their gloom and unrest, and began to feel more at ease, and to realize the fulness of life which the times had brought.

Commerce and home industries flourished, and bold navigators in search of adventure and wealth sailed the seas to the newly discovered America. During this time Sir Walter Raleigh planted the first English colony in that land beyond the Atlantic which he named Virginia; Sir Francis Drake sailed round the world; Frobisher explored the coasts of Labrador and Greenland, and the whole English nation rose as a unit to combat the

Armada, or armed fleet, sent by Philip II. of Spain to conquer England and secure the English throne for himself.

A feature of the times which we must not overlook was the wonderful reverence which arose for the Queen. She was the first woman, with the exception of her gloomy half-sister Mary, who had occupied the English throne. Then, too, she was unmarried, and a gallantry, which the Queen by no means discouraged, accompanied the actions of all men who came into her presence. Sonnets were made in her praise, poems were dedicated to her, and the proudest gentlemen in the realm aimed to secure her favor. When she travelled abroad splendid pageants passed in her honor; universities, nobles, and cities gave revels and plays, and one man, at least, flung his velvet cloak into the mud before her that she might walk dry-shod.

But Elizabeth was something more than a queen of society; she was a woman of learning and strong individuality. Under the instruction of her tutor, the renowned Roger Ascham, she had made rapid strides in the New Learning, and could talk with the philosophers as well as with the gentlemen of fashion; she visited the universities as well as the castles in her land, and her influence supported the scholarship and helped the literature of her time. Thus she was "Good Queen Bess" to more than one class of people, and though she had many faults, England owes much to her foresight.

THE LITERATURE.

The literature of this period is marvellous in quantity and quality, though the best work does not come during the first twenty years of Elizabeth's reign. These first years may be called years of experiment, when poets and prose writers were trying their hands at many things, and touching lightly all forms of expression.

This whole period was strongly influenced by Italy, whose civilization and literature were older and more highly developed than the civilization and literature of England. We find that it was from Italy that Chaucer drew his inspiration for many of the *Canterbury Tales*, and that from Italy the New Learning was brought into England. Italian influence was not entirely new then. But later travels to Italy for amusement and polish by young men of fashion, and the work of Sir Thomas Wyatt and the Earl of Surrey in introducing from Italy the sonnet and blank verse, created in this period a new literary interest. Not only were imitations of Italian verse popular now, but the works of Italian writers as well were much read. In this period Ariosto's *Orlando Furioso* and Tasso's *Jerusalem Delivered*, besides numerous romances, were translated into English. These translations, with the other influences mentioned, helped create an Italian atmosphere.

This age was notably an age of translation. Besides from the Italian, there were numerous

translations from the Greek and Latin. Prominent works are Chapman's version of Homer's *Iliad* and *Odyssey* and North's translation of Plutarch's *Lives*. These books served as models for English writers, and as inspiration for poetry and the drama.

Added to these foreign influences, as incentives to writing, was the natural gladness of the English heart, full of interest in adventure and exploration, and bubbling over with the new life which every one felt. Under these conditions the English nation burst spontaneously into song, interlude, masque, and drama. Everybody made poetry, some bad, some good, and some so exquisitely beautiful that all the ages since have paused to listen. Conspicuously important was the ballad, which recorded every event of the day, trivial or weighty. It was often hawked about the streets and sold as our newspapers are.

Thus the age was rich in literature, so rich that it would take many years to read it all. We shall speak only of a few great writers, who in their particular departments stood above their contemporaries. In poetry we have Edmund Spenser; in romance, John Lyly and Sir Philip Sidney; in prose of various kinds, Richard Hooker and Francis Bacon; and in the drama, William Shakespeare and Ben Jonson.

Edmund Spenser (1552-1599) naturally comes first in our group of Elizabethans, for the publication of his poem, the *Shepherd's Calendar*, in

1579, was the beginning of the great work of this period, and showed to England that among her hosts of ordinary rimers and lyrists there was one deserving of high praise.

Spenser was born in London, of gentle blood, but his family was poor, and he was obliged to work his way through college. He swept the court and waited on the table, and, in common with all students who performed like duties, was called a sizar. After leaving college it is supposed that he went as a tutor to the north of England, and while there wrote the *Shepherd's Calendar*. This poem is a pastoral, or poem which treats of country life. It is called a calendar because each of the twelve parts into which it is divided is a record of a mood of feeling, just as the calendar of the year is a record of the characteristics of each month. It showed more true poetic power than any poem which had appeared since Chaucer.

Just before this poem was published, Spenser went to London and there met Sir Philip Sidney, the most courtly gentleman of his age, and the embodiment of all the best ideas of knighthood, ancient and modern. Sidney belonged to the family of the Earl of Leicester, who was the favorite of the Queen; he lived in a beautiful country seat in Kent, called Penshurst Place, and was himself a poet and a lover of literature. In his company Spenser spent some time, and opened his heart in regard to his thoughts and aspirations. He

wished to write more poetry, to give full swing to his imagination, to paint with his pen the moving pictures of his brain. As he strolled through the grounds at Penshurst, and studied with enthusiastic regard his young host, we may fancy that many a tale of knightly adventure and romantic love flashed before his mental vision. We know that even at this time his greatest poem had been roughly planned, and we feel sure that Sidney approved it.

But Spenser needed some means of support which would bring him leisure to show the world the children of his brain. Through the Earl of Leicester, in 1580, he secured the position of secretary to Lord Grey, Lord Deputy to Ireland, and in that land of revolt and turmoil he passed nearly the whole of his remaining life.

The castle of Kilcolman and three thousand acres of confiscated land were granted to him in 1586. The situation of the castle and the scenery surrounding it were charming, and well adapted to a poet's reveries.

To this castle one day rode the great Sir Walter Raleigh, home from his voyages of adventure and plunder, and on a visit to his own magnificent Irish estate. He found Spenser writing a long poem which he called the *Faerie Queene*. It was full of marvellous adventures and deeds of prowess. Three books were already written. Raleigh was charmed. "Come with me to London," he said, "and have the poem printed." No whit displeased by his friend's enthusiasm, Spenser went. Raleigh took

him to court, and to Queen Elizabeth herself Spenser read his *Faerie Queene*. It praised her Majesty in many a flattering line. She was pleased and would be gracious, but her Lord Treasurer did not appreciate Spenser's genius, and thought him well paid for his rimes by a pension of £50 a year. He was better paid, however, by the enthusiasm which came from the public. Amidst praises on every hand he returned to Ireland, where he celebrated his visit to the English court in the poem *Colin Clout's Come Home Again*.

The year 1594 saw Spenser married: not to his first love, Rosalind, the English girl, "the widow's daughter of the glen," who rejected him according to the *Shepherd's Calendar*, but to Elizabeth, an Irish maiden, to whom he wrote a great many sonnets, which to-day we call *Amoretti*. The *Amoretti* are wonderful outpourings of love, but the *Epithalamion*, the marriage hymn which he wrote for his bridal, transcends them all, as it does all other marriage hymns in any language. In this last poem, love and exultation meet in the embrace of the highest art. We, too, feel the poet's joy as the lines rise to the refrain, and we wish with him that "the woods may answer" and "the echoes ring" his gladness.

Spenser's work as a poet still went on after his marriage, and three more books of the *Faerie Queene* were printed, as was also the *Prothalamion*, a marriage hymn in honor of the double wedding of the Ladies Catherine and Elizabeth Somerset. But

now came days of gloom. In 1598 the Irish rose in revolt and burnt Kilcolman. Spenser, his wife, and children barely escaped with their lives — one child, it is said, did perish in the flames. They fled to London, and there in poverty, in a wretched inn, the next year Spenser died. He was buried in Westminster Abbey, beside Chaucer, with whom he ranks as one of the great poets of England. His funeral was at the charge of the Earl of Essex, and was attended with great pomp and display; poets followed his hearse, and mournful elegies, with the pens that wrote them, were thrown into his tomb. "Prince of poets in his tyme" is written over his grave.

The Faerie Queene. — Spenser's greatest work is the *Faerie Queene*. This is a romantic epic, telling many a story which is to be interpreted allegorically. Its form is modelled on that of the Italian poet Ariosto; and many of its incidents are drawn from the Irish wars, which were carried on about Spenser's castle.

It is hard to get the plan of the poem from the six books that were written, — it was intended to have twelve, — and it is hard to get an adequate idea of the poem from any definition in regard to its scope. From the preface to the poem we learn that Queen Elizabeth is the Faerie Queene, and that King Arthur, the old hero of romance, figures as Magnificence, and is typical of all the virtues taken together. The Faerie Queene holds court for twelve successive days, on each of which a complaint is

made to her by some one, and a knight is sent out after each complaint to right the wrong. Thus we have twelve knights, and the adventures of each knight make a book of the poem. The first book narrates the adventures of the Red Cross Knight, or Holiness. This book is really a complete poem in itself, and is considered the best of the six.

In the poem we have knights and ladies, lions and dragons, dwarfs and giants, all blended in the rosy atmosphere of fancy. The music of the poem is exquisite, and the descriptions and pictures are wonderful. It is written in stanzas of nine lines, with the rimes in the following order: *a b a b, b c b c, c*. Each line, except the last, contains five accents. The last line contains six, and is called an Alexandrine. This form of verse takes its name from Spenser, and is called Spenserian. The following quotation will illustrate it:—

“ At length they chaunst to meet upon the way
An aged sire, in long blacke weedes yclad,
His feet all bare, his beard all hoarie gray,
And by his belt his booke he hanging had;
Sober he seemde, and very sagely sad,
And to the ground his eyes were lowly bent,
Simple in shew, and voide of malice bad,
And all the way he prayed, as he went,
And often knockt his brest, as one that did repent.”

Spenser as a Poet.— Charles Lamb called Spenser the poet's poet, meaning that Spenser appeals most strongly to individuals of poetic temperament. He has influenced strongly many of the true poets who

have lived since his time, and he will always be a delight to those who joy to revel in the halls of fancy and to listen to rhythmic, musical language. Lowell says : —

“Whoever can endure unmixed delight, whoever can tolerate music and painting and poetry all in one, whoever wishes to be rid of thought and to let the busy anvils of the brain be silent for a time, let him read in the *Faerie Queene*. There is the land of pure heart's-ease, where no ache or sorrow of spirit can enter.”

John Lyly. — “Among the prose-writers of the age of Elizabeth,” says Edwin P. Whipple, “we do not include all who wrote in prose, but those in whom prose composition was laboring to fulfil the conditions of art.” In 1579 appeared John Lyly's *Euphues, the Anatomy of Wit*, a romance written in a style which had a marked effect upon the court language and the literature of the time. This romance told of the adventures of a young Athenian who went to Naples for his education. It gave Lyly a chance to give his own views on love, friendship, and religion, and to show the corruption which came to youths from too much going to Italy. In language it followed the Italian style of the day. It was affected, full of alliteration and antithesis and “elegant imbecility.” The educated ladies and gentlemen of Elizabeth's court were charmed with it because it gave them a language different from that of the common people. To talk Euphuism was the fashion of the day, and so great was the

success of Lyly's first book, that in 1580 there appeared a second part, *Euphues and his England*, and six editions of the whole work were printed before 1598.

The step towards art, or good form, was this: the sentences in the book were condensed in expression, epigrammatic, reading like proverbs, and they helped to check the diffuse style of the old prose writers.

Lyly had many imitators, the most important of whom were Robert Greene and Thomas Lodge. In 1587 Greene published a romance called *Menaphon*, and in 1590 Lodge published *Rosalynde: Euphues' Golden Legacy*.

Philip Sidney (1554–1586). — In 1580 Sir Philip Sidney began to write the romance called *Arcadia*. This was the year that Spenser went as Secretary to Ireland, and in which Sidney incurred the displeasure of the Queen and absented himself from court. Because of this enforced absence, he visited his sister, the Countess of Pembroke, who lived in the stateliest mansion in Wiltshire. With her he wandered among the groves and gardens of her handsome estate, and for her pleasure he composed the romance.

Arcadia deals with country life, and, like Spenser's *Shepherd's Calendar*, is a pastoral. In general it imitates certain Italian and Portuguese romances. It is full of poetic prose, of wonderfully smooth-sounding phrases, but as a story it lacks straightforwardness. One character scarcely

finishes the story of his adventures before another one begins his. Story thus becomes involved in story, until the main thread of the narrative is lost. It, however, taught writers how to express themselves prettily, and has proved suggestive to those who seek to increase their stock of poetic phrases. Sidney never intended the work to be read by any one except his sister and her friends, but four years after his death, in 1590, it was published.

We like to think of the life of Sidney, as well as of the romance that he wrote. He belonged to a noble and illustrious family, and became famous for his accomplishments, both mental and physical. He could converse intelligently with the wits and scholars, both of England and the Continent; could fence and fight in a tourney with precision and skill. He was a pleasing courtier, and attended the Queen in her palace and when she went abroad on progresses through her kingdom. He witnessed pageant and masque and show, and was himself a romantic figure amid romantic scenes. Yet his many deeds of dash and brilliancy are overshadowed by one act of supreme forgetfulness of self.

In 1585 Elizabeth appointed Sidney governor of Flushing. The next year, in the battle of Zütphen, he was mortally wounded, and, as he lay faint and thirsting, a cup of water was passed to him. Much as he longed to taste it himself, he pushed it aside and offered it to a dying comrade with the words, "Thy necessity is greater than mine." This act has made Sidney more famous than his romance.

Richard Hooker (1554–1600) stands in this period for stately, dignified prose. He was an Episcopal clergyman, and the work on which his fame rests is a defence of the doctrines of his Church. It is called the *Ecclesiastical Polity*. The style in which it is written is commonly considered the best prose style that England produced at this time. It is often grandly majestic, yet many sentences are so long and so complex that it is tiresome reading.

Francis Bacon (1561–1626). — Standing with Hooker as a great prose writer of this period is Sir Francis Bacon. He is a great thinker and a keen observer of men, too — the one who approaches nearest to Shakespeare of all the men of his generation.

His early life brought him in connection with the court and state affairs. His father was Sir Nicholas Bacon, Lord Keeper of the Great Seal, and his uncle was the famous Lord Burleigh, Queen Elizabeth's most trusted adviser. To make a statesman of the young Bacon, too, seems to have been the plan, for after a course at the University he was sent to France to study diplomacy and statecraft. His father died, however, while he was in France, and as his Uncle Burleigh declined to aid him, Bacon became a lawyer and set out to win a place for himself by his talents alone.

In 1593 he was elected a member of the House of Commons, and showed himself the ablest speaker of his time, compelling the attention of his audi-

ence by his clear-cut sentences and logical ideas. In 1609 he was made Solicitor-General, and in the following years held various offices until he finally became Lord Chancellor and was made Viscount St. Albans.

To reach the positions which he gained, Bacon did not always live up to the highest ideals of his conscience. In 1621 he was impeached for taking bribes in his office as judge, was sentenced to pay a fine of £40,000, to be imprisoned in the Tower during the King's pleasure, and to be otherwise disgraced. He did not remain long a prisoner, however, for King James soon released him, and gave him a yearly pension of £1200 with which he retired to his home and there devoted the remaining five years of his life to study and writing.

Bacon's Writings. — When a young man Bacon wrote to his uncle, "I have taken all knowledge to be my province." Acting on that resolution he became very learned, and wishing to do some good with his knowledge, he wrote books to show how to obtain the best results in science. Like modern scientists he believed in studying Nature, instead of sitting in a study and imagining ridiculous things as men of the Middle Ages had done. In attempting to prove his theory that flesh can be preserved by freezing, Bacon took the cold which resulted in his death.

The books which illustrate Bacon's scientific principles are the *Advancement of Learning* and the *Novum Organum*. The latter was written in Latin ;

for he had no faith in the stability of the English tongue, but thought that Latin would always be the language of scholars, and therefore the proper one in which to write a book he wished to have live.

These scientific books are for the scholar and the special student, but one book of Bacon's is read by every one; that is a volume of *Essays*. This contains Bacon's reflections on a great variety of subjects. Love, Friendship, Death, Riches, Ambition, Studies—all receive attention, and show Bacon a man of broad views and deep thought. These essays are the first in the English language. The word *essay* is used in its original meaning of weighing or testing, and therefore we find these writings are not long, elaborate treatises, but are more like a collection of the ideas which a person jots down when first thinking of writing on a subject. Bacon defined them "as grains of salt that will rather give you an appetite than offend you with satiety." They are often so condensed in expression that many sentences make good proverbs. In respect to directness and clearness, their style is far in advance of any other prose written in this period, and fully warrants assigning Bacon a high place among the Elizabethans.

Bacon also wrote a good *History of the Reign of Henry VII.* and a romance, the *New Atlantis*, in which he gives a picture of an ideal commonwealth.

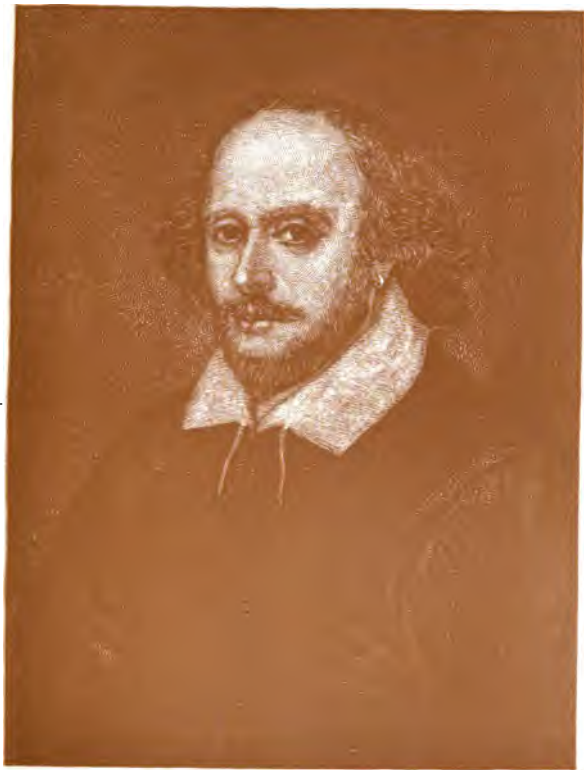
William Shakespeare.—The greatest name in all English literature, the greatest name, in fact, in

the history of the literature of the world, is William Shakespeare.

Little is known in regard to his life. He was born at Stratford, on the Avon, in 1564. His father was a merchant, in comfortable circumstances at one time. Shakespeare went to the village grammar school, but further than that we have no knowledge of his course of study. When he was eighteen he married Anne Hathaway, a woman seven years his senior, with whom he seems to have lived unhappily.

Soon after his marriage Shakespeare went to London to seek his fortune. It is supposed that at first he held horses at the doors of London theatres; that he sometimes was called upon to act on the stage, and that in this way he became interested in the drama. He next touched up old plays, and after some practice of this kind finally wrote those marvellous dramas which show so vast a knowledge of human nature, of the strength and weakness of the human heart, that men have never ceased to ask, How could he do it?

After some years in London, Shakespeare became stockholder in the Globe Theatre, grew rich, and went back to Stratford. There he bought a fine house and estate, and lived the last years of his life as a country gentleman. He died in 1616, and was buried in the church at Stratford. The following epitaph upon his tombstone has deterred any one from removing his ashes to a more imposing resting-place : —



WILLIAM SHAKESPEARE

1564-1616

"Good frend, for Jesus sake forbear
to digg the dust enclosed heare;
Bleste be ye man yt spares thes stones,
and curst be he yt moves my bones."

Shakespeare's Work. — Shakespeare's literary career is commonly divided into four periods.

In the first period he wrote his dramas of love: *Love's Labor's Lost*, the *Comedy of Errors*, *Midsummer-Night's Dream*, *Two Gentlemen of Verona*, *Romeo and Juliet*, and *All's Well that Ends Well*; also his non-dramatic love poems, *Venus and Adonis* and the *Rape of Lucrece*; and began his series of great historical plays. *Richard II.* and *King John* belong to this period.

In the second period the plays lose many of the faults of those of the first period, and show more finished dramatic art. His greatest historical plays and his best comedies were written now. To this period belong the *Merchant of Venice*, *Henry IV.*, *Much Ado About Nothing*, and *As You Like It*.

In the third period the tragedies were written. It is thought that the misfortunes which befell some of his friends turned Shakespeare's mind to the graver things of life, and led him to work out in his dramas the dreadful consequences of evil deeds. In this time he wrote *Julius Cæsar*, *Hamlet*, *Macbeth*, and *Lear*.

The fourth period is the time of calm and serenity. The plays now dwell upon domestic peace and forgiveness. In this period *Winter's Tale*, *Cymbeline*, and the *Tempest* were written.

The Sonnets.— Besides the poems and dramas already mentioned, Shakespeare wrote one hundred and fifty-four exquisite sonnets, which, like most of the sonnets of the period, have love for their chief subject. He did not follow the prescribed Italian form in regard to the arrangement of his rimes, but showed his independence by making a sonnet which from him is called Shakespearian. The following illustrates Shakespeare's observation of nature as well as the form of his sonnet:—

“ Shall I compare thee to a summer's day?
Thou art more lovely and more temperate :
Rough winds do shake the darling buds of May
And summer's lease hath all too short a date :
Sometimes too hot the eye of heaven shines
And often is his gold complexion dimm'd ;
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed ;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st ;
Nor shall Death brag thou wander'st in his shade
When in eternal lines to time thou grow'st.
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.”

The Condition of the Drama.— When Shakespeare was a young man, all the various forms of the drama that have been mentioned—the Miracle, Mystery, Morality plays, and the Interludes—were more or less popular. The study of Greek and Latin, however, had interested scholars in the classic drama, and from a study of classic models

the modern drama rose. But the rules on which this drama was formed did not suit English taste, and in England it was not successful. The classic drama insisted upon the three unities of time, place, and action. Nothing could be represented on the stage whose performance in real life would require more than twenty-four hours. Everything had to happen in one place; development of character could not be shown, and variety of scenes, as on the modern stage, was impossible.

The First Modern Plays.—About 1551 we have the first play of what is known as the modern drama. This is a comedy, *Ralph Roister Doister*, by Nicholas Udall, master of Eton. He wrote this play for the boys in his school to act at Christmas-time. It follows Latin models, as does also the first tragedy, *Gorboduc*, which was acted in 1561 at the Christmas festivities of the Inner Temple. *Gorboduc* was followed by the plays of John Lyly, author of *Euphues*, and by the work of the six Scholar Playwrights, Greene, Peele, Lodge, Nash, Kyd, and Marlowe. These men were all living during Shakespeare's time. They are called the Scholar Playwrights because they were all university men. Their college training, however, could not match the natural genius of Shakespeare, and though they ransacked Latin, French, Italian, and Spanish comedies in order to find material for their dramas, their plays are often without art, a mere jumble of scenes and characters.

Morley says of Shakespeare: "When he had

done his 'prentice work, and become master of his craft, every play became a true poem, and had the spiritual unity that is in every great work of art. Each play had its own theme in some essential truth of life." It is the working out of this theme, steadily, clearly, with all the incidents helping to develop the plot, that makes Shakespeare greater than his contemporaries in the construction of a play.

Christopher Marlowe.—Of the Scholar Playwrights, Christopher Marlowe was the greatest; his work marks the transition from that of the wild, chaotic writers of his time to that of Shakespeare. Marlowe's dramas contain the logical development of one idea, well-drawn characters, and better verse form than the dramas of his contemporaries. He first used successfully the newly adopted blank verse. Before this the plays of the period had been written mainly in prose and rime. Marlowe's "mighty line," as Ben Jonson called it, was adopted by Shakespeare in his dramas, and had Marlowe lived to Shakespeare's age, there is reason to think that Shakespeare would have had a rival worthy of his genius. Marlowe was born in the same year as Shakespeare, but being of a wild, impetuous nature, he plunged into all the excesses of the society into which he was thrown, and, at the age of twenty-nine, died from wounds received in a tavern brawl. Marlowe's greatest plays are *Tamburlaine*, *Dr. Faustus*, the *Jew of Malta*, and *Edward II*.

Conclusion. — When Shakespeare, then, began to write, many of the plays followed classic models; blank verse was first used successfully, but most of the plays were poorly constructed.

Shakespeare threw aside the classic unities. He was greater than his contemporaries and those who have followed him (1) in the construction of a play, (2) in the skill with which he used blank verse, (3) in the drawing of characters, (4) in imagination, (5) in poetic expression, (6) and in his interpretation of life. He saw life as a whole, all its depths and shadows, all its comedy and mirth; and seeing it as such, he was able to paint a true picture. In his depth and breadth of knowledge of life, he differs from Ben Jonson, who was his friend, and who continued the great dramatic work of the period after Shakespeare's death.

Ben Jonson is the last great writer of the Elizabethan period. He was born in 1574. He was the son of a poor clergyman, who died when Jonson was a child. His mother married for her second husband a master bricklayer, and it is said that Jonson, because of lack of funds to continue his university course, followed for a time his stepfather's trade. Afterward he enlisted as a soldier and went to the Continent. On his return to London he turned to the stage and became an actor, but he never rose to eminence.

He began his dramatic career as Shakespeare began his, by altering and recasting old plays. In 1596, before he was twenty-two, he made himself

famous by writing the comedy *Every Man in his Humor*. Two years later this play was brought out at the Blackfriars Theatre, and Shakespeare himself acted in it as Elder Knowell. Jonson then wrote *Every Man out of his Humor* and *Cynthia's Revels*. His other famous plays are *Volpone* (1605), the *Silent Woman* (1609), and the *Alchemist* (1610).

Turning to lighter work, Jonson became very successful as a writer of *Masques*, which were dramatic representations much in favor at the houses of noblemen. They were so called because the actors originally wore masks. Singing, dancing, and gorgeous dress and scenery were united in this kind of entertainment by a framework of fable or allegorical story. They called for great invention on the part of the one who arranged them, and for a wide knowledge of mythological and other stories. They were written for some especial occasion, as a marriage, or the celebration of some political event, and gained in interest by containing direct reference to the occasion and the people present. The *Masque of Queens* and the *Gipsies Metamorphosed* are two of Jonson's most popular productions. The latter pleased King James so much that he raised the pension which the poet was then receiving.

As a writer of lyrics and songs, too, Jonson showed marked ability. His *To Celia*, beginning,—

“Drink to me only with thine eyes,”

is perhaps the best known.

Jonson died in 1637, and was buried in Westminster Abbey. On the pavement stone which marks his grave is the simple inscription, "O Rare Ben Jonson!"

Jonson and Shakespeare were always friendly. They were both members of the celebrated Mermaid Club which met at the Mermaid Tavern. Jonson has given us his feeling for Shakespeare in a prose work called *Discoveries*, in which he says, "I loved the man and do honor his memory on this side idolatry as much as any." In some celebrated *Lines* he says of Shakespeare:—

"I confess thy writings to be such
As neither Man nor Muse can praise too much."

"Soul of the age!
The applause! delight! the wonder of our stage."

"Thou art a monument without a tomb
And art alive still while thy book doth live
And we have wits to read and praise to give."

The Decline of the Drama.—Jonson as a dramatist differed from Shakespeare in that he followed the classic unities and represented the fads and follies of the time—the humors of his own age—rather than the unchangeable feelings of the human heart. He portrays us parts of life, not life as a whole as does Shakespeare. With him begins the decline of the drama.

Two popular dramatists of this time, whose work shows still further falling away from the height reached by Shakespeare, are Beaumont and

Fletcher. They usually worked together in writing a play. Their plays show not only weak character-drawing and sensational situations, but obscene language and impure thoughts, though occasionally fine poetic lines occur. The corrupt morals of a later age, however, greatly preferred Beaumont and Fletcher to Shakespeare, and thus public sentiment helped still further the decline.

Where the Plays were Given. — We have seen that the Miracle and the Morality plays were given first in the church, then in the churchyard, and later on movable stages in open places in the towns.

When the modern drama began, the plays were given at the universities, in the halls of the nobility, and in the courtyards of the inns. The nobles kept hired players to act for them, and at the court there was a Master of Revels whose business was to inspect plays and decide which ones were worthy. The London Corporation objected to the giving of plays, and opposed them as much as possible; but in 1574 the Earl of Leicester, who was in high favor with Queen Elizabeth, secured for his servants the right to act plays in any town in England. In 1576 Leicester's servants built a theatre on land which had once belonged to the monastery of the Blackfriars. This was called "Blackfriars Theatre." The same year two other theatres were built outside of London walls. The Globe Theatre was built for Shakespeare, outside of London in Southwark, in 1599.

These theatres had no roof except above the stage. There was no scenery, and a blanket was used for a curtain. A sign put up in a convenient place on the stage told the audience that the action was taking place on a heath in Scotland, or in the interior of a castle, as the case might be. As the facilities for lighting were poor, and as travelling after dark was dangerous, the play began at three o'clock in the afternoon. People going to the London theatres took a boat on the Thames and were rowed to their destinations. Arriving, they ranged themselves about the stage in the yard, or pit, of the theatre, and stood during the performance. The nobles and ladies, however, sat in boxes, or upon the stage itself. All the parts in the play were taken by men or boys, and it was not uncommon for an actor who played poorly to be driven from the stage.

READING FOR CHAPTER V.

See *From Chaucer to Arnold* for good selections of the literature of this period. Also Ward's *English Poets*, Vol. I.

Palgrave's *Golden Treasury* contains many of the best short poems of this and later periods. This is perhaps the best single volume for the student of English poetry to own.

Spenser.—Students should read Canto I. in the first book of the *Faerie Queene*. Kitchin's edition of Book I. (Clarendon Press) will be found highly satisfactory.

Shakespeare.—Read *Macbeth*, *Julius Cæsar*, and the *Merchant of Venice*.

Marlowe.—Read *Dr. Faustus*.

Ben Jonson.—Read the *Alchemist*, or *Every Man in his Humor*.

The Best Elizabethan Plays, edited by William R. Thayer (Ginn & Co.), gives one a good idea of the best dramatic work of five Elizabethan poets (Marlowe, Jonson, Fletcher, Beaumont, and Webster) who rank next to Shakespeare.

WRITERS OF THE AGE OF ELIZABETH.

POETRY.

1. Tottell's *Miscellany of Uncertain Authors*, 1557.
2. Thomas Sackville, 1527-1608: *Mirror for Magistrates*, 1563.
3. George Gascoigne, 1536-1577: *Steel Glass*, 1576.
4. Edmund Spenser, 1552-1599: *Shepherd's Calendar*, 1579; *The Faerie Queene*, 1590, Books IV.-VI., 1596; *Amoretti*, 1595; *Epithalamion*, 1595; *Colin Clout's Come Home*, 1595; *Prothalamion*, 1596.
5. William Warner, 1558-1606: *Albion's England*, 1586.
6. Group of Sonneteers: Sir Philip Sidney, 1554-1586; Thomas Watson, 1557-1593; Thomas Lodge, 1555-1625; Michael Drayton, 1563-1631; Henry Constable, 1562-1613; Samuel Daniel, 1562-1619.
7. Christopher Marlowe, 1564-1593: *Hero and Leander* (completed by Chapman, 1598).
8. William Shakespeare, 1564-1616: *Venus and Adonis*, 1593; *Lucrece* 1594; *Sonnets*, 1598-1609.
9. Sir Walter Raleigh, 1552-1618: *The Lie*.

10. Imitators of Spenser:—

- a. Giles Fletcher, 1588-1623: *Christ's Victorie and Triumph*, 1610.
- b. Phineas Fletcher, 1582-1650: *Purple Island*, 1633.

11. Metaphysical Poets:—

- a. John Davies, 1570-1626.
- b. John Donne, 1573-1631.

PROSE.

1. Raphael Holinshed (died 1580): *Chronicles*, 1677.
2. Richard Hakluyt, 1553-1616: *Voyages*, 1582-1600.
3. Sir Philip Sidney, 1554-1586: *Defence of Poesie*, 1583.
4. Richard Hooker, 1553-1600: *The Ecclesiastical Polity*, 1586.
5. Sir Walter Raleigh, 1552-1618: *History of the World*, 1606-1614.
6. Robert Burton, 1576-1639: *The Anatomy of Melancholy*, 1621.

ROMANCE.

1. John Lyly, 1554-1606: *Euphues*, 1580.
2. Sir Philip Sidney, 1554-1586: *Arcadia*, 1580.
3. Robert Greene, 1560-1592: *Menaphon*, 1587.
4. Thomas Lodge, 1558-1625: *Rosalynde*, 1590.

TRANSLATIONS.

1. Froissart's *Chronicles*, 1523, by John Berners.
2. Plutarch's *Lives*, 1579, by Sir Thomas North.
3. *Italian Tales*, 1576, by George Turberville.
4. Ariosto's *Orlando Furioso*, 1591, by Sir J. Harrington.
5. Tasso's *Jerusalem Delivered*, 1600, by Edward Fairfax.
6. Homer's *Iliad*, 1598; Homer's *Odyssey*, 1610, by George Chapman.
7. *King James's Bible*, 1611.

DRAMA.

1. Nicholas Udall: *Ralph Roister Doister*.
2. Bishop John Still: *Gammer Gurton's Needle*.
3. Sackville and Norton: *Gorboduc*, 1561.
4. John Lyly, 1554-1600: *Alexander and Campaspe*, 1584.
5. The Six Scholar Playwrights:—
 - a. Robert Greene, 1560-1592: *Friar Bacon and Friar Bungay*, 1588.
 - b. George Peele, 1558-1598: *King David and Fair Bethsabe*.

- c. Thomas Lodge?—1625: *The Wounds of Civil War*, 1594.
- d. Thomas Nash, 1565-1602: *Will Summer's Testament*.
- e. Thomas Kyd: *The Spanish Tragedy*, 1592.
- f. Christopher Marlowe, 1564-1593: *Tamburlaine*, 1587; *Dr. Faustus*, 1604; *The Jew of Malta*, 1588; *Edward II.*, 1592.
6. William Shakespeare, 1564-1616: Thirty-seven plays.
7. Ben Jonson, 1573-1637: *Every Man in his Humor*, 1596; *Volpone*, 1605; *The Alchemist*, 1610; *Masques*.

DECLINE OF THE DRAMA.

1. Beaumont and Fletcher: *Philaster, The Maid's Tragedy*.
2. George Chapman, 1559-1634.
3. John Webster: *The Duchess of Malfi*; *The White Devil*.
4. John Ford, 1586-?
5. Philip Massinger, 1584-1639.
6. Thomas Dekker, 1569-?
7. John Marston, ?-1634.
8. Thomas Middleton, 1570-1634.
9. James Shirley, 1594-1666.

CHAPTER VI.

THE PURITAN AGE.

SOVEREIGNS OF THE PERIOD.

Charles I. . . . 1625-1649. Cromwell, Protector . . . 1653-1659.
The Commonwealth . . . 1649-1660.

WE call this the Puritan Age, because it is dominated by Puritan principles. In the days of Elizabeth the Puritan party was strong, and that strength kept increasing until it finally controlled everything.

James I., who succeeded Elizabeth, and his son Charles I. believed that the power of the king was God-given, and should not be controlled by the people. Charles refused to call Parliament together, raised money without the consent of the people, and did many illegal acts. In 1640, however, he was forced to call a Parliament. Complications arose, and civil war soon broke out between him and the people, who were led in military matters by Oliver Cromwell, a Puritan. The fortune of war went against Charles. He was taken prisoner, was called to account for his misdeeds, was found guilty, and was beheaded in 1649. The form of government was then changed to a commonwealth, or republic, and Cromwell became Protector in 1653. He continued in power until his death in 1659, and then, in 1660, the people called

back to England the son of Charles I. who had been in exile on the Continent. His coming restored the old kingly line of rulers, and is spoken of in history as the Restoration.

The Puritans believed in simplicity of life. They frowned upon amusements, and thought the tendencies of the New Learning were irreligious. They disapproved of the sonnets and the love poetry written in the previous period, and still fashionable with the Cavaliers, as the followers of the King were called. In 1642 the theatres were closed. The Bible became now the one book of the people. A new version had been printed in 1611, during the reign of James I., — the same version which we use to-day, — and the fact that it was read and discussed much, helped to fix firmly the English in which it was written. English expression was still further helped at this time by the great number of religious and political pamphlets which were published. Cromwell's armies carried printing-presses with them, and waged a war with words, as well as with swords, defending the positions which they had taken.

There is little literary merit in these pamphlets, and the Puritan influence in general tended to suppress literary art, yet this hard, stern sect produced a great poet, John Milton, and a great writer of allegories, John Bunyan. The lives of these two men extend past the time of Puritan political influence, but their writings are the flower of the Puritan spirit.

THE LITERATURE.

The Poetry.—The Elizabethan Age produced much excellent poetry, but it was not the result of following rules of art; it came because of strong feeling and natural ability on the part of the writers. These two qualities will of themselves produce artistic work; but even a writer of unusual power sometimes has moments when his genius fails, and thus in the midst of much excellence in the Elizabethan poets we often find poor taste shown in expression, and great exaggeration of feeling and sentiment, until both are ridiculous. Rules of art would have helped to correct this, but such rules had not yet been developed.

In this Puritan Age, natural ability is more commonplace than in the Elizabethan, and ordinary writers, having nothing to guide them but their own taste, have not the good sense to imitate the virtues of their predecessors, but copy their vices instead.

The poetry of this period thus becomes fantastic in form and expression. New metres are used; new arrangements of poetic lines are tried; queer conceits, or turns of thought, we find everywhere, and a misuse of figures.

As this fantastic expression is often the dress of a thought, which of itself is grotesque or vague, much of the poetry of this period is not only eccentric, but it is also obscure. It is often hard to find out what the poets mean, and they seem not to care

if they are not understood. The one who set the fashion for this fantastic, obscure poetry was Dr. John Donne, who died in 1631. His poems were published after his death, and some of them read like riddles. The following lines will illustrate his style. They are addressed *To the Lady Bedford*:—

“You that are she and you, that's double she,
In her dead face half of yourself shall see;
She was the other part; for so they do
Which build them friendships, become one of two;
So two, that but themselves no third can fit,
Which were to be so, when they were not yet
Twins, though their birth Cuzco and Moscow take,
As divers stars one constellation make,
Paired like two eyes, have equal motion, so
Both but one means to see, one way to go.”

The Miscellaneous Poets may be grouped under two heads: Religious Poets and Cavalier Poets. In their writings are found occasional poems of great merit.

I. Religious Poets:—

George Sandys	.	.	.	.	1577-1643
George Herbert	.	.	.	.	1593-1633
Richard Crashaw	.	.	.	.	1615-1650
Henry Vaughan	.	.	.	.	1621-1695

II. Cavalier Poets:—

William Drummond	.	.	.	.	1585-1649
Thomas Carew	.	.	.	.	1589-1639
Robert Herrick	.	.	.	.	1594-1674
Sir John Suckling	.	.	.	.	1608-1642
Richard Lovelace	.	.	.	.	1618-1658

Of the religious poets George Herbert is the

most famous. His poems show much oddity in the use of figures, but breathed through them is the saintliness of the man's own life.

Sentiments like the following are constantly occurring : —

“Lord, I will mean and speak thy praise,
Thy praise alone.
My busy heart shall spin it all my days ;
And when it stops for want of store,
Then will I wring it with a sigh or groan
That Thou may'st yet have more.”

Of the reckless, careless cavaliers, Robert Herrick is the best. Some of his verse shows exquisite taste, and many of his poems are very beautiful. They are short—some of them not more than two lines—and on subjects of trifling importance : *Cupid, Her Voice, A Perfumed Lady, Her Blush, A Kisse*, all receive attention. A collection called *Noble Numbers* shows a more serious mood. The lines addressed to *Faire Daffadills*, from which the following are quoted, have long been favorites for their delicacy of sentiment and grace of expression : —

“Faire Daffadills, we weep to see
You haste away so soone :
As yet the early-rising sun
Has not attain'd his noone.
Stay, stay.
Until the hasting day
Has run
But to the even song ;
And, having pray'd together, we
Will goe with you along.”

John Milton, who as a poet ranks next to Shakespeare, has few of the oddities of the fantastic school. Some critics call him the last of the Elizabethans, because his writings show many of the qualities which they possessed.

Milton's life extends from 1608 to 1674. He was born in London, attended several private schools, and at the age of sixteen entered Christ's College, Cambridge. While at college he showed marked ability as a poet, by composing *On the Death of a Fair Infant*, and the *Hymn on the Nativity*.

Milton's father, who was a Puritan in comfortable circumstances, owned a country seat at Horton, not far from London. To this country seat young Milton went after leaving college, and there he spent nearly six years reading Greek and Latin authors, leading a quiet, peaceful life, experimenting with poetry. Even thus early he had resolved to write at some time a grand poem, but he had not decided what his subject should be.

The Poems of Milton's Youth. — During the time which he spent at Horton, Milton wrote the poems *L'Allegro*, *Il Penseroso*, *Comus*, and *Lycidas*.

The first two, the titles of which mean "the cheerful man" and "the thoughtful man," show Milton's observation and appreciation of nature, as well as his attitude toward life. In *L'Allegro* he tells the pleasures which would delight him if his mood were mirthful, and in *Il Penseroso* those that would please him if his mood were

melancholy. The verse of these poems is wonderfully musical, tripping or gliding in perfect accord with the thought.

Comus is a masque, which was presented at Ludlow Castle. It shows Milton to be a true poet, grave and grand, able to write good blank verse and good lyrics. In fact, the poetry in this masque is finer than in any other masque in the language. Here Milton gives voice to his Puritan ideas, and causes moral virtue to triumph over evil.

In *Lycidas* Milton mourns for a learned friend who was drowned at sea. He imitates in some measure the old Greek elegies, especially the *Sorrow of Daphnis*, by Theocritus. He imitates, but he also improves on the lines of the old Greek, and produces such exquisite poetry that Mark Pattison, an eminent critic, says, "This piece, unmatched in the whole range of English poetry, and never again equalled by Milton himself, leaves all criticism behind."

Trip on the Continent. — In 1638 Milton set out for a trip on the Continent. He visited Paris, and then went on to Italy, spending many delightful hours with men of learning. The news of political troubles in England, however, reached his ear, and in 1639 he returned home to aid his countrymen in the struggle against the King.

Milton's Prose Period. — After Charles I. was beheaded, Milton served the state as Latin Secretary, and continued in that capacity until Charles's return in 1660. With the exception of a few



JOHN MILTON

1608-1674

sonnets, during this period Milton wrote prose. He defended the English people in the step which they had taken in resisting the tyranny of Charles I. ; he wrote on education, and in favor of doing away with the license required for printing books. This latter work, called *Areopagitica*, is a classic among the literature which speaks for the freedom of the press.

Last Years. — From 1660 until his death, Milton lived quietly in London, and turned his attention again to poetry. From overuse of his eyes, in 1652 he had become totally blind, and now was obliged to ask the assistance of his daughters in writing his thoughts. The writing of the grand poem which he had had in mind in his youth was the task which he now attempted. In the years that had passed many stories had suggested themselves for poetic treatment, — among others that of King Arthur, — but this he threw aside with the other subjects which had haunted his mind, and taking for his theme “man’s first disobedience,” he wrote the epic, *Paradise Lost*. This was published in 1667, and was followed in 1671 by *Paradise Regained*. In the same year appeared the drama of *Samson Agonistes*, and then Milton’s best literary work was done.

Paradise Lost is Milton’s greatest work. It tells of the revolt of the angels under Satan, of their expulsion from Heaven, and of their plans for revenge by coming to earth and tempting man to disobey God.

In telling this story, strong imagination is needed to picture the scenes in Heaven and Hell and elsewhere. A lofty conception of the characters is also necessary, for God and the angels, as well as Satan and his followers, have parts to play. Exalted sentiments, too, must be expressed by characters raised so high above mortals; and dignified, stately expression must voice their sentiments.

That *Paradise Lost* is grand in imagination and poetic expression, no one will deny. It is rich, too, in allusion to stories of old deeds; and though it is marred by narrow ideas concerning the position of woman, by the intrusion of Puritan theology, and by a conception of God which is not spiritual, yet it fitly ranks first among the epics in the English language.

Satan is the best-drawn character. In the first part of the poem Milton has made him majestic in his ruin, a creature of so much intellect and daring and fortitude that we unconsciously give him our sympathy, though not our approval. He stands among his followers like a tower —

“In shape and gesture proudly eminent.”

“ . . . his face

Deep scars of thunder had entrenched, and care

Sat on his faded cheek, but under brows

Of dauntless courage, and considerate pride.”

Later, after the successful temptation of man, he loses dignity, and with his followers is condemned for certain periods of time to take the shape of the serpent in whose form he tempted Eve —

“punished in the shape he sinned,
According to his doom.”

Milton as a Writer. — Milton is the most scholarly of all the English poets. He was a Puritan of the more liberal type, and studied carefully the Greek and Latin literature which many of his fanatic friends called impious.

His writings are clear, pure, and sublime in thought and expression. He believed that in order to write nobly a person should live nobly, and he was in character a high-minded gentleman. Wordsworth says of Milton : —

“Thy soul was like a Star, and dwelt apart :
Thou hadst a voice whose sound was like the sea :
Pure as the naked heavens, majestic, free.”

Tennyson has called him the “God-gifted organ-voice of England,” for in his poetry, particularly in *Paradise Lost*, we have the flowing cadences, the grand volume of sound, the “linkèd sweetness long drawn out,” which no musical instrument except the organ fitly gives.

In *Paradise Lost* Milton's blank verse is the perfection of that form of poetic art. The thought does not end with the line, but is continued through several verses, making a wave of melody or a natural stanza. The following quotations illustrate this : —

“Into this wild abyss the wary Fiend
Stood on the brink of Hell and looked a while,
Pond'ring his voyage ;”

"Far off from these, a slow and silent stream,
Lethe, the river of oblivion, rolls
Her wat'ry labyrinth, whereof who drinks
Forthwith his former state and being forgets —
Forgets both joy and grief, pleasure and pain."

The Prose. — The prose of the period was abundant. Besides the political pamphlets which we have mentioned, religious tracts flooded the land. An increased interest in science, caused by the writings of Bacon, led to the publication of scientific works. Most of the prose was "stately, cumbersome, brocaded," in style. Long sentences, where clause was added to clause in a most involved manner, were still used. Many of Milton's sentences in the *Areopagitica* contain from one hundred to three hundred words.

In this period were published three religious books which remained popular for two hundred years. These were *Holy Living* and *Holy Dying*, by Jeremy Taylor, who had been chaplain to Charles I., and the *Saints' Everlasting Rest*, by Richard Baxter, a Puritan preacher.

Taylor's prose is sweet, eloquent, and poetic. He is sometimes called the prose Spenser of the seventeenth century. In speaking of the presence of God he says :

"God is everywhere present by his power. He rolls the orbs of heaven with his hand ; he fixes the earth with his foot ; he guides all creatures with his eye, and refreshes them with his influence ; he makes the powers of hell to shake with his terrors, and binds the devils with his word, and throws them out with his command."

When he urges all people to be contented with what they have, he asks :—

“Is that beast better that hath two or three mountains to graze on, than a little bee that feeds on dew or manna, and lives upon what falls every morning from the storehouse of heaven, clouds and providence? Can a man quench his thirst better out of a river than a full urn, or drink better from the fountain which is finely paved with marble, than when it swells over the green turf?”

Another book of this period which is still popular is Izaak Walton's *Complete Angler*. This is written in so graceful a style, and is so full of fine sentiments, that it cannot fail to please. Besides describing different kinds of fish and their habits, and giving rules for catching them, the book is full of Walton's delight in country scenery and the life of country people, who live in thatched cottages, sing melodious songs as they work, and put travelers to sleep in rooms sweet with lavender. His praise of the “calm, quiet, innocent recreation” of angling is genuine and enthusiastic. He says:—

“No life, my honest scholar, no life so happy and so pleasant as the life of a well-governed angler; for when the lawyer is swallowed up with business,—and the statesman is preventing, or contriving, plots—then we sit on cowslip-banks, hear the birds sing, and possess ourselves in as much quietness as these silent silver streams, which we now see glide so quietly by us.”

The *Worthies of England*, by Thomas Fuller, is also a notable book on account of its interesting information and humorous style. The sentences are clear, moderately short, and witty, with an

abundance of puns and a plentiful use of figures. Of William Butler, physician, Fuller says:—

“Mr. John Crane, that expert apothecary, and his executor is since buried by him; and if some eminent surgeon was interred on his other side, I would say, that physic lay here in state, with its two pages attending it.”

In the sketch of Thomas Cavendish we are told that—

“January 7th, they entered the mouth of the Magellan Straits; *straits* indeed, not only for the narrow passage, but many miseries of hunger and cold, which mariners must encounter therein. Here Mr. Cavendish named a town Port-famine; and may never distressed seamen be necessitated to land there.”

In speaking of Sir Edward Coke, Judge of Norfolk, Fuller says:—

“. . . the jewel of his mind was put into a fair case, a beautiful body, with a comely countenance; a case which he did wipe and keep clean, delighting in good clothes well worn.”

Fuller was an Episcopal clergyman who went as chaplain with King Charles's army, and employed his leisure in gathering facts about worthy persons in whatever part of the country he happened to be. These facts he added to at different times, and in 1662 his book was published.

John Bunyan (1628–1688) was the author of the most imaginative prose which this period produced. His talent lay in writing allegories—stories with a double meaning, where characters are named according to certain properties which they possess.

In *Pilgrim's Progress*, which is Bunyan's greatest book, abstract qualities, as wisdom and flattery, are made to act as persons. Pilgrim, the hero, stands for the true Christian, and the story is the record of Pilgrim's progress from the "City of Destruction" to the "Celestial City."

Besides vivid imagination, Bunyan shows strong dramatic power. His language is earnest and simple, and was formed from reading the Bible, which he knew almost by heart. He wrote several other books besides *Pilgrim's Progress*; namely, the *Life and Death of Mr. Badman* and the *Holy War*, but his fame rests on *Pilgrim's Progress*, which is the greatest prose allegory in the language. It was not published until 1678, but it is the outcome of Puritan principles and the Puritan life.

Bunyan's writings, like those of Shakespeare, are the result of genius, for Bunyan had no literary training, and hardly any education whatever. He was the son of a travelling tinker, and grew up amid most uncouth surroundings. When he was about twenty he became deeply concerned for the welfare of his soul, and when he thought his own salvation had been attained, he became a preacher to others. Many of his talks were given out of doors, and as he preached without the sanction of the English Church, he was arrested and thrown into jail, where he was kept for nearly twelve years. While in jail he wrote the first part of *Pilgrim's Progress*.

READING FOR CHAPTER VI.

John Milton. — *Paradise Lost*, Books I. and II.; *L'Allegro*, *Il Penseroso*, *Comus*, and *Lycidas*; the last ten pages of the *Areopagitica*.

The Cavalier Poets in Ward's *English Poets*, Vol. II. Read Herrick's *Corinna's Going a-Maying* and *The Litany*.

Izaak Walton. — *The Complete Angler*, Chapter I.

John Bunyan. — *Pilgrim's Progress*, as far as the entrance of Goodwill.

LITERATURE OF THE PURITAN AGE.

PROSE.

1. Sir Thomas Browne, 1605-1682: *The Religio Medici*, *Inquiry into Vulgar Errors*.
2. John Milton, 1608-1674: *Areopagitica*, 1644; *Tractate on Education*, 1644; *Defense of the English People*, 1651.
3. Thomas Fuller, 1608-1661: *The Holy War*, 1640; *The Worthies of England*, 1662.
4. Jeremy Taylor, 1613-1667: *Holy Living*, 1650; *Holy Dying*, 1651.
5. Richard Baxter, 1615-1691: *Saints' Everlasting Rest*, 1650.
6. Izaak Walton, 1593-1683: *The Complete Angler*, 1653.
7. Thomas Hobbes, 1588-1679: *Leviathan*, 1651.
8. John Bunyan, 1628-1688: *Pilgrim's Progress*, 1678-1684; *Life and Death of Mr. Badman*, *The Holy War*, 1682.

POETRY.

1. John Milton, 1608-1674: *L'Allegro*, *Il Penseroso*, 1632; *Arcades*, *Comus*, 1634; *Lycidas*, 1637; *Sonnets*; *Paradise Lost*, 1667; *Paradise Regained*, 1671; *Samson Agonistes*, 1671.
2. Religious Poets:—
 - a. George Sandys, 1577-1643.
 - b. George Herbert, 1593-1633: *The Temple*, *The Church Porch*.
 - c. Richard Crashaw, 1615-1650.
 - d. Henry Vaughan, 1621-1695.
3. Cavalier Poets:—
 - a. William Drummond, 1585-1649: *Sonnets*.
 - b. Thomas Carew, 1589-1639.
 - c. Robert Herrick, 1594-1674.
 - d. Richard Lovelace, 1618-1658.
 - e. Sir John Suckling, 1608-1642.
 - f. Abraham Cowley, 1618-1667.
 - g. Edmund Waller, 1605-1687.
4. Satirists:—
 - a. George Wither, 1588-1667.
 - b. Andrew Marvell, 1621-1678.

CHAPTER VII.

FROM THE RESTORATION TO THE DEATH OF POPE.

SOVEREIGNS OF THE PERIOD.

Charles II.	1660-1685.	Anne	1702-1714.
James II.	1685-1689.	George I.	1714-1727.
William and Mary .	1689-1702.	George II.	1727-1760.

IN 1660 Charles the Second and his followers, the Cavaliers, returned to England, and a merry, careless unprincipled set they were. Their natural appetite for worldly pleasures had been increased by the life which they had seen and lived on the Continent, and freedom of manners, loose morals, and gayety reigned. With their coming the rule of Puritanism ceased, and the fashion of the hour called for ridicule of everything Puritan, and for the doing of everything in an un-Puritan way. The key-note of reaction was struck in the poem called *Hudibras*, by Samuel Butler, published in 1662-1663. Here we have witty ridicule of the men who —

“Quarrel with minc’d-pies, and disparage
Their best and dearest friend, plum-porridge,”

as the Puritans were said to do. The poem raised a great laugh, which we can hear echoing long and loud through the King’s palace. For Charles was delighted with this lampoon on the Puritans, and kept a copy of *Hudibras* continually at hand.

On the death of Charles his brother succeeded him as James II. He continued in power until the English people were satisfied that he was trying to force Catholicism upon the nation, and was also deceiving them in regard to the birth of an heir. Then they compelled him to resign his throne, and called to his place his daughter Mary, who was married to William of Orange and lived in Holland. From this time party spirit ran high in England. Those who believed in James, and the true birth of the child that he called his son, were known as Tories, while the adherents of William and Mary, and the principles which they represented, were called Whigs. Party feeling pervaded not only politics, but literature. This became the great age of satire and spiteful writing, the age of wit and brilliancy.

THE LITERATURE.

The Cavaliers who had been with Charles on the Continent had become familiar with French literature, and after the Restoration French standards of taste prevailed. Correctness and elegance in expression were now the aim of writers. They were aided in their efforts by imitation of the classic works of Greece and Rome, so much so that this period is sometimes called the Classic Age.

The Poetry. — A reaction set in against the poetry of the Puritan Age, which followed the style of Donne. The poets now tried to express themselves clearly and concisely. The popular verse

form was the riming couplet, and the great poets became so expert in its use that it was possible for them to make complete sense at the end of each two lines. So popular was this form, that when Milton brought out the second edition of *Paradise Lost*, he found it necessary to put at the beginning a note explaining why his poem did not rime. Dryden asked permission to *make* it rime, and actually rewrote *Paradise Lost* in the form of a rimed opera. He, with some others, also rewrote a number of Shakespeare's plays in the fashionable form.

Lack of True Poetic Spirit. — The poetry of this period is of the head and not of the heart. It is intellectual rather than emotional; imitative rather than creative. It is prose written in rime. We can have no true poetry without feeling, imagination, and rhythmical language. It is because of lack of feeling and imagination that the poetry of this age does not reach the highest standard.

Lack of Reference to Nature is also characteristic. From reading the poetry one might almost think that the sun did not shine, nor the birds sing, nor the flowers grow during this whole period. Natural objects are sometimes mentioned, it is true, but mostly in the conventional classic method which showed lack of personal observation.

The Drama. — The reaction against Puritanism threw open the closed doors of the theatres. Scenery was now introduced, and women appeared on the stage for the first time as actors,

while, by way of variety, the ballet was given between the acts.

There was a call for new plays, and the writers who responded catered not only to the new literary taste of the people, but also to the growing immorality of the English court. French romances were delved into for plots, and French literary taste, which said that plays should observe the three unities, was followed in some measure. Most of the plays were written in rime, but there were some in prose, and an occasional one in blank verse.

In order to satisfy the corrupt morals of the time, the drama no longer showed the working out of high and noble principles, but reflected the shallow, indecent life of fashionable society; and if we take out one or two plays, it is utterly valueless to us to-day except from an historical standpoint. In the comedies of the time we find the best picture of the age, and in William Congreve (1670-1729) the best comic dramatist.

The Drama after 1700. — The extreme indecency of the stage was confined to the first half of this period, for in 1698 Jeremy Collier, a Tory clergyman, was moved to write a book condemning the immorality and profanity of the stage. This, with the influence of purer court life under Queen Mary, and the enforcement of the laws of the realm, tended to bring about a more healthy condition of the drama, and after 1700 several plays having a strictly moral purpose were brought



JOHN DRYDEN

1631-1700

out; but unfortunately they were dull, and therefore were unpopular. Impurity continued, but in lesser degree.

John Dryden. — The name of most importance at the beginning of this period is John Dryden (1631-1700). He was the son of a clergyman, had a university education, and made up his mind to earn his livelihood by writing. He forms the connecting link between the age of Puritan influence and the age of the Restoration, for he wrote a poem on the death of Cromwell, and another welcoming Charles to England. He knew Milton, and sometimes visited him; but he lacked Milton's firmness of character, and having made up his mind to support himself by his pen, he was careful to keep in favor with the ruling powers. When Charles II. was king, Dryden was an Episcopalian; when James II. took the throne, he became a Catholic, and he did his best in writing for each religious sect in turn. He devoted his whole life to literature, and became the acknowledged literary leader of the time. His was a master mind, and he easily led his contemporaries in verse form, satire, drama, and prose. His favorite resort was Will's Coffeehouse, in London, where he talked with the wits and satirists of his day.

His Poetry. — Dryden's greatest poem is a satire called *Absalom and Achitophel*. Under these biblical names two prominent political leaders of the day, the Earl of Shaftesbury and the Duke of Monmouth, are satirized. Their friends and

associates also come in for a share of ridicule. Some of the sharpest remarks are levelled at the writers who furthered the cause of Absalom and Achitophel. One dramatist and pamphleteer is pictured in these cutting lines : —

“Spiteful he is not, though he wrote a satire,
For still there goes some thinking to ill-nature :
He needs no more than birds and beasts to think,
All his occasions are to eat and drink.
If he call rogue and rascal from a garret,
He means you no more mischief than a parrot:

* * * * *

“Let him be gallows free by my consent,
And nothing suffer since he nothing meant;
Hanging supposes human soul and reason,
This animal’s below committing treason ;

* * * * *

“The height of his ambition is, we know,
But to be master of a puppetshow,
On that one stage his works may yet appear,
And a month’s harvest keeps him all the year.”

For skilful delineation of character and situation, and for keenness of attack on individuals, this poem ranks first among English political satires.

Two didactic poems, so called because they endeavor to teach or explain, are the *Religio Laici*, or *A Layman’s Faith*, and the *Hind and the Panther*. The former is a defence of the English Church ; the latter is a vindication of Dryden’s belief in Catholicism.

An ode called *Alexander's Feast*, written for a musical celebration on St. Cecilia's Day, is the most popular of Dryden's poems, and comes nearer to true poetry than anything else that he wrote.

Lowell sums up Dryden's worth as a poet when he says he was "the greatest poet that ever was or could be made wholly out of prose." He delighted to argue in verse, and his poetry is mainly argumentative, didactic, and satiric. Dryden was Poet Laureate from 1670 to 1688.

His Dramatic Work. — Dryden wrote many plays, including both tragedy and comedy. Among his best plays are the *Indian Emperor*, the *Conquest of Granada*, and *Aurengzebe*. These are heroic plays, that is, plays through which a great hero stalks. This form of play was very popular, as the liveliness and gayety of the court called for brilliant and startling effects on the stage.

All in all, Dryden was the greatest dramatist of his time; but gifted though he was, he allowed himself to cater in his plays to the low moral taste of his day, and, in common with all sensible people who degrade their talents, before he died he became heartily ashamed of himself. He wrote for money, and did not aim at the highest. As a partner of the King's Dramatic Company he bound himself to produce three plays a year, but he was unable to write so many.

Dryden's Prose. — Dryden is another "Father of English Prose"; this time, however, it is as the father of *modern* English prose that we wish to

distinguish him. He set the example of clear, direct expression which modern prose follows, and broke away from the scholarly, pedantic language of the age which preceded him. We find his prose mostly in the prefaces to his plays and poems. *His Essay of Dramatic Poetry* is the principal single work on which his fame as prose writer rests. This is a criticism of dramatic art, and is the beginning of English critical literature.

Alexander Pope (1688-1744). — After the death of Dryden, his poetic ideas were carried out by Alexander Pope, who now took the place which Dryden had occupied as ruler of literature. The riming couplet still remained the fashionable verse form, and in the hands of Pope it reached the highest degree of excellence which one could wish for it. Pope, too, like Dryden, wrote satire and didactic poetry. He did not, however, follow Dryden's custom of entertaining his friends at Will's Coffeehouse, for Pope was a cripple from his birth, and was often unable, from sheer weakness, to leave his room or even to rise from his bed. So his friends came to his house, and around his table sat the great men of his time.

Pope was born in London, but in 1717 he moved out to an estate which he had bought at Twickenham, on the Thames, and continued to live there until his death. In disposition he was irritable and spiteful, and as he was merciless upon any one who displeased him, it is small wonder that he was called "The Wasp of Twickenham."

This sharp, spiteful temper gave him a natural talent for satire, and Pope, next to Dryden, ranks first in our language as satirist. His most powerful satire is the *Dunciad*, a poem in which every one who had criticised Pope adversely, or otherwise won his displeasure, was called a dunce.

The Rape of the Lock (1712).—The poem of Pope's which is most generally pleasing is the *Rape of the Lock*. This relates a real occurrence in London society, and tells how, at a party, Lord Petre cut off a lock of Miss Arabella Fermor's hair. The lady was naturally indignant at Lord Petre, and so were her friends, and the publication of the poem, intended to smooth over the quarrel, only made matters worse.

The style of the poem is mock heroic, that is, it imitates the true epic, or heroic poem, and treats the trifling occurrences of society life as if they were of as vast importance as the deeds of heroes. Like the grand epic, the poem begins by calling on a Muse for inspiration, and in further imitation it introduces "sylphs, fays, faeries, and elves," to play in lighter vein the parts which the classic writers allot to the gods. It certainly is a very clever piece of art, witty and sparkling.

The Translation of Homer (1715-1725).—The work which made Pope rich was the translation of Homer's *Iliad* and *Odyssey*. From these books he received a clear profit of more than forty thousand dollars, and was enabled to live in financial ease the rest of his life.

The *Iliad* is the better translation of the two, though neither poem follows the original closely, for Pope was not a good Greek scholar. He gave the general meaning of the thought, however, in the graceful couplets for which he was famous, and made the lines smooth and easy to read.

The Essay on Man (1732). — Pope's most ambitious poem is the *Essay on Man*. Here he purposes, he says, to "vindicate the ways of God to man." He shows the condition of man in the world, his relation to God, and the proper end and purpose of his being. An essay is usually written in prose, but Pope says, "I chose verse, and even rime, for two reasons. The one will appear obvious: that principles, maxims, or precepts so written both strike the reader more strongly at first and are more easily retained by him afterward. The other may seem odd, but is true: I found I could express them more shortly this way than in prose." And Pope certainly succeeded in expressing himself tersely. The poem, though not sound in its philosophy, abounds in short proverb-like expressions which have become famous as quotations; for example:—

"Hope springs eternal in the human breast:
Man never Is, but always To be blessed."

"Know then thyself, presume not God to scan,
The proper study of mankind is Man."

"Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;



A. Pope

Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace."

"Honor and shame from no condition rise :
Act well your part, there all the honor lies."

Summary. — Pope is the leading poet of the classical school, that is, of the school which aimed at correct and polished expression, and followed in form the classics of Greece and Rome. He is brilliant and witty, and his example was needed in reforming expression, but nevertheless he is an artificial poet, for he does not deal with the deep emotions of human nature.

The Periodical Essay. — In the Elizabethan period Bacon wrote a volume of essays, stiff and condensed in form. Now we have the periodical essay, or essay published in a paper, which differs greatly from the work of Bacon.

The originator of the periodical essay was Richard Steele, a lively, generous, good-natured Irishman who had come to London to live. In 1709 he started a paper called the *Tatler*, which was published three times a week, and under the pen name of Isaac Bickerstaff he wrote articles criticising the manners and morals, as well as the politics of the day. After a few numbers of the *Tatler* had been published, an old school friend of Steele's, Joseph Addison, began to contribute to the paper.

In 1711 the *Tatler* was discontinued, and a new paper called the *Spectator* was started. Steele and Addison were partners in the publication of this

paper; they continued to publish it, at first, every day, and later, three times a week, until December, 1712. In this paper "anything in city, court, or country that shocks modesty or good manners" was criticised with the view of correcting the evil. This was the great age of clubs, — literary, political, and social — and Addison and Steele told their readers through their paper that the *Spectator* was managed by a club composed of the representative orders of English society, and that through this club information was obtained on all live topics. One member of this imaginary club was Sir Roger de Coverley, a country gentleman of eccentric habits. He figures in many of the essays, and as they increase in number, his character becomes so well developed that in the end he exists as one of the best creations in fiction. This series of character sketches is a good forerunner of the novel of real life, which does not appear until the next literary period.

The Style and Form. — The style of the *Spectator* essays is easy and graceful. The greater part of them were written by Addison and Steele, and each man put into his writing something of his own personality, though it is hard for an inexperienced reader to detect the difference between the two. Addison gives careful attention to form; Steele is often careless in construction, though he writes with more force than Addison. The lesson taught, or the moral brought out, is often illustrated by an anecdote regarding Sir Roger, Will

Wimble, or some other imaginary character. The fondness of the age for classic authors is satisfied by quotations from Horace, Juvenal, and others, placed at the beginning of each article. A rare humor pervades the essays, gentle and refined, the kind that makes one smile, but not laugh aloud.

Their Popularity was immediate. Newspapers had existed ever since the Puritan period, but they were small, unsatisfactory sheets. Daniel Defoe's paper, the *Review*, published from 1704 to 1713, was well written and lively, but it dealt largely with politics and was not interesting to all classes. But the essays of the *Tatler* and the *Spectator* appealed to all. The gentlemen read them as they sat at breakfast, and the ladies while at their tea-tables. To the ladies these short, easily understood papers were particularly acceptable, for unless they cared for heavy reading and for poetry, there was little in literature to attract them except translations of tedious, long-drawn French romances.

The popularity of these essays was not only immediate, but it continued all through the century. Numerous other papers were started in imitation of the *Tatler* and the *Spectator*, but none of them captured the public as did these two, and none of them are read to-day with the interest that centres around Sir Roger de Coverley.

Richard Steele (1672-1729). — After leaving the university Steele entered the army, but soon wearied of its exacting service. He began his literary career by the publication of the *Christian*

Hero, a book which he wrote, not because he was of a religious nature, but because he wished to steady himself by religious thoughts. After Jeremy Collier's attack on the stage, Steele wrote several plays with a moral purpose, but they are dull and uninteresting to us to-day. His lasting literary work is his essays. In 1715 Steele entered Parliament and was knighted. In 1729 he died at his home in Wales.

Joseph Addison (1672-1719).—Addison was born in Wiltshire. He was reserved, scholarly, and just in character, and became so popular in many ways that it is said the English people would have been glad to make him king. When a young man he thought himself a poet and began literary life as such. He wrote two long poems which greatly pleased two political leaders, and through them he secured government patronage for ten years. He also wrote in verse the opera *Rosamond*, which was published in 1707, and the tragedy *Cato*, which was brought out in 1713. He married the Countess of Warwick; served as Secretary of State for a few months, and died in London at his mansion home called Holland House. His poetry, except that in the form of hymns, is not read now, and, like Steele's, his fame rests on his essays.

Jonathan Swift.—In 1705 Addison dedicated a book, which he had written on his travels in Italy—

“To Dr. Jonathan Swift,
The most agreeable companion,
The truest friend,
And the greatest genius of his age.”

We have not space to go into the details of Swift's life, and try to prove, or disprove, the charms of his companionship or his fidelity to his friends; but we shall try to show where his strength as a great genius lies.

Swift was born in Dublin, of English parents, in 1667. After leaving Trinity College he became secretary to Sir William Temple; afterward he entered the Church and became Dean of St. Patrick's, in Dublin, hence his common name—Dean Swift. He was a true friend of the Irish, and it is said that the poor in his parish were better cared for than in any other diocese in the land. While walking with a friend one day he said: "I shall be like that tree. I shall die at the top." His prediction came true, for a disease of the brain developed early in his life, and several years before his death, in 1745, it caused hopeless insanity.

His Writings.—Swift proved himself a genius by writing the most brilliant, witty, sarcastic, original prose of any period of English literature. His first prose work, *A Tale of a Tub*, is considered his best. It satirizes the Church of Rome and the Protestant dissenters. His *Gulliver's Travels* is the most popular of all his works. It relates the adventures of Captain Lemuel Gulliver in several strange lands, and is a step forward in the development of the novel. Though this book is popular, it is one into which Swift has put the concentration of his hatred for mankind. For Swift is a genuine hater, and thinks, as he shows us in

Gulliver's Travels, that horses have more intelligence than human beings.

Besides these two books, Swift wrote many sharp political articles, and a number of pamphlets containing some very startling propositions. One pamphlet, called a *Modest Proposal*, maintained that the Irish, in order to decrease their families, should serve up their young children as dainty dishes for the gentry to eat. "I grant," he says, "this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children."

Swift's Style. — The strain of insanity in his nature colored all his ideas and distorted his imagination, yet his prose is noted for simplicity, clearness, and vigor. Dr. Johnson says, "He always understands himself, and his readers always understand him."

READING FOR CHAPTER VII.

Ashton's *Social Life in the Reign of Queen Anne* gives good pictures of this literary period.

See Ward's *English Poets*, Vol. II., for specimens of the poetry of Dryden and other poets of the period. Also consult *From Chaucer to Arnold* for Butler, Dryden, Swift, Addison, Pope, and Thomson.

Alexander Pope. — Read the *Rape of the Lock* entire. Read in Ward, Vol. III., the selections from *Essay on Man*.

Addison. — Read as many of the *Sir Roger de Coverley Papers*, as possible.

LITERATURE FROM THE RESTORATION TO THE DEATH OF POPE.

POETRY.

1. Samuel Butler, 1612-1680: *Hudibras*, 1663.
2. Edmund Waller, 1605-1687.
3. John Dryden, 1631-1700: *Ab-salom und Achitophel*, 1681; *MacFlecknoe*, 1682; *Religio Laici*, 1682; *The Hind and the Panther*, 1687; *Odes and Translations*.
4. Mathew Prior, 1664-1721.
5. Joseph Addison, 1672-1719: *The Campaign*, 1704; *Hymns*.
6. Alexander Pope, 1688-1744: *The Rape of the Lock*, 1714; *Translation of Iliad*, 1718; *The Dunciad*, 1728; *Essay on Man*, 1732.
7. Ambrose Phillips, 1671-1749.
8. John Gay, 1688-1732.
9. Allan Ramsey, 1685-1758: *The Gentle Shepherd*, 1725.
10. James Thomson, 1700-1748: *The Seasons*, 1725-1730.

DRAMA.

1. Thomas Otway, 1651-1685.
2. Nathaniel Lee, 1650-1690.
3. John Dryden, 1631-1700: *The Indian Emperor*, 1665; *Aurengzebe*, 1676.
4. William Congreve, 1670-1729.

PROSE.

1. Edward Hyde, 1609-1674: *History of the Civil War*.
2. John Dryden, 1631-1700: *On Satire*; *On Dramatic Poetry*.
3. John Evelyn, 1620-1706: *Diary*.
4. Samuel Pepys, 1632-1703: *Diary*.
5. John Locke, 1632-1706: *Essay on the Human Understanding*, 1690.
6. Gilbert Burnet, 1643-1718: *History of the Reformation*.
7. Mrs. Behn, 1642-1689. { Fiction
influenced
by French
Romances.
8. Mrs. Manley, 1672-1724. {
9. Isaac Newton, 1642-1727: *Principia*, 1687.
10. Daniel Defoe, 1661-1731: *Robinson Crusoe*, 1719-1720.
11. Jonathan Swift, 1667-1745: *A Tale of a Tub*, 1697; *The Battle of the Books*, 1697; *Gulliver's Travels*, 1726-1727.
12. Joseph Addison, 1672-1719: *Essays*.
13. Richard Steele, 1672-1719: *Essays*.
14. Bishop Butler, 1692-1752: *Analogy*, 1736.
15. George Berkeley, 1685-1753: *The Principles of Human Knowledge*, 1710.
16. Lady Mary Montagu, 1690-1762; *Letters*, 1763.

CHAPTER VIII.

THE AGE OF DR. JOHNSON, 1745-1784.

SOVEREIGNS OF THE PERIOD.

George II. 1727-1760. George III. 1760-1820.

THIS period shows a turn for the better in English life and literature.

We have seen that the moral condition of England during the last age was very low. The Church had become cold and formal; religion, like the literature, had become intellectual, and did not touch the heart; men appointed for other than religious motives filled many pulpits, and spent their time explaining some pet dogma rather than in teaching the rules of Christ. It was put into the heart of John Wesley, a student from Oxford, to awaken the people from their religious indifference. Assisted by his brother Charles, and by his friend George Whitefield, he preached from one end of England to the other, and by an appeal to their feelings rather than their intellects, convinced the people of their evil ways. The strict rules of life laid down by Wesley caused his followers to be called Methodists. Their preaching led to a great spiritual revival which did much to infuse new life into the English nation.

Besides a spiritual revival, we have in this period purer ideals in politics. William Pitt became the great parliamentary leader, and by his high patriotism set an example against bribery and corruption. Edmund Burke also lived in this age, and used his voice and his pen in favor of pure political justice.

Then, too, in this period England enlarged her dominions by gaining control over India, through the victories of Robert Clive, in 1757. She also gained in America, through the victory of Wolfe at Quebec, in 1759, the right to all of North America bordering on the Atlantic, and extending west as far as the Mississippi; but she lost during this period that territory which now forms the eastern half of the United States. Expansion of territory and broadening of interests led to a broadening of the English mind.

THE LITERATURE.

The literature of this period shows a continuation of the influence of the Greek and Roman classics, as well as the beginning of a new spirit. French influence still exists, but German writers begin to make themselves felt. Some of the poetry still keeps in form the precise polished couplet, and is still intellectual in tone; but new metres are tried, and a change of spirit from the satiric and didactic to a more kindly feeling for man as an individual is creeping in.

Observation and love of Nature are also shown.

The fashion for Nature poetry was set by Allan Ramsay (1725) in the *Gentle Shepherd*, and by James Thomson (1726-1730) in a series of poems called the *Seasons*. William Collins in his *Odes* (1746-1749) also showed a love for Nature. The writings of these men helped turn the tide of classic influence.

In addition to this Nature element, the writers of the period display a striking love for the wild and picturesque. This taste is in opposition to that of the preceding age, which had aimed at conventionality and uniformity. This later spirit, which allowed a free play of the imagination and a certain liberalism in all directions, has been called romanticism. It was greatly strengthened, in 1762, by the publication of the translation of the poems of Ossian, by James Macpherson.

Ossian was a traditional Celtic poet of the third century, and much of his poetry was said to exist among the Highlands of Scotland. Many people thought and still think that what was given out for Ossian's was really poetry of Macpherson's own composition, but nevertheless the fervid feelings which it expressed helped the new literary movement.

A novel, called the *Castle of Otranto*, by Horace Walpole (1764), also helped romanticism. The scene of the story is laid in an old castle, and the book is full of impossible happenings.

In 1765 Thomas Percy published a collection of old English ballads in a volume which he called

Reliques of Ancient English Poetry. It led to a great interest in old legends and tales, and bore much fruit in the next period. The love for the wild and picturesque which had been awakened was still further fed by the publication of a book on Scandinavian mythology, in 1770, by this same Percy of the *Reliques*. This caused the imagination to dwell among the gods of the Northlands as well as with those of Greece and Rome.

The new romantic spirit led also to a more reverent interest in Shakespeare's works. His plays were put upon the stage as they were originally written, without any attempt to change the blank verse into rime, or to alter them in any way. The spirit further led to a renewed interest in the imaginative poetry of the great masters, Spenser and Milton. Particularly was Milton's lighter poetry, *L'Allegro* and *Il Penseroso*, studied and followed as a model for composition.

Thus there is a pronounced turn in thought and taste away from the classic school, but as was said at the beginning of this chapter, the two elements of classicism and romanticism exist together in this period. It is not until the next period that the romantic element triumphs.

Dr. Samuel Johnson (1709-1784). — As this period takes its name from Johnson we will speak of him first. He has been called the literary "king" and the "Ursa Major" — the great bear — of this period, as well as by other names, some complimentary and others not.

He was born in Lichfield, the only son of a well-to-do bookseller, and as he grew to manhood he spent many days in his father's shop among the books; he read here and there as he pleased, and as a result, when he went to Oxford he was complimented by one of the professors on his general knowledge. Johnson remained at Oxford three years, and then, as his father had died leaving him without money, he started to London to make his living by writing.

In those days the life of a poor author was miserable. There was not the opportunity for writing that there is now, as no magazines were in existence. The pay, too, was very small. Johnson starved with the other writers, edited a periodical, wrote poems, a romance, and a dictionary, but continued poor until George III. came to the throne and granted him a pension of £300 a year. Then his literary kingship began. "He seemed to be considered as a kind of public oracle whom everybody thought they had a right to visit and consult."

In 1764, a literary club, commonly called after Johnson,¹ was formed by the painter, Sir Joshua Reynolds, and by Dr. Johnson. To it belonged the prominent literary men of the day,—Oliver Goldsmith, Edmund Burke, Percy, author of the *Reliques*, Sheridan, the dramatist, and Adam Smith, the Father of Political Economy. Macaulay says, "The verdicts pronounced by this conclave on new books were speedily known over all Lon-

¹ See Macaulay's *Essay on Johnson*.



SAMUEL JOHNSON

1709-1784

don, and were sufficient to sell off a whole edition in a day, or to condemn the sheets to the service of the trunk-maker and the pastry-cook." As the centre of this literary group we like best to think of Johnson. Here he talked his best, and a wonderful talker he was. He was well informed on all subjects, and his style was polished and correct, though he sometimes did use very long words. As he talked he rolled his body from side to side, and gasped and puffed for breath as his eloquence increased. As he sat thus in the club, close at his elbow was James Boswell, a club member from Scotland. With note-book in hand he energetically wrote down what he considered interesting or striking, in regard to Johnson's appearance and conversation. Boswell was the subject of much ridicule, and was not a little annoying to Johnson, but his persistency bore good fruit. In 1793 he published the *Life of Dr. Johnson*, the best biography ever written, furnishing much minute and valuable information.

Johnson's Personal Appearance and Eccentricities. — Johnson's appearance was ungainly. His figure was large and portly, his face heavy, and scarred with scrofula. His oddities have become so famous that no one can get a clear idea of the man without some knowledge of them. Johnson has sometimes been called a little insane, and it is true that he suffered much from melancholia. He muttered to himself a great deal when he walked, and he walked at all hours of the day and the

night, and as he passed a post he touched it with superstitious awe. He was very careless about his dress, and as he lived in the days when snuff-taking was fashionable, it was a common thing for part of the contents of the snuff-box to be found on his clothes. However, he was very generous, gave away much to the poor, and "had his house full of unfortunates—a blind woman, an invalid surgeon, a destitute widow, a negro servant—whom he supplied for many years and bore with all their ill humors patiently." Johnson's marriage, at the age of twenty-five, to a widow nearly twice his own age, is perhaps as eccentric as any act of his life, and was the cause of much merriment among his friends.

His Writings.—The *Dictionary of the English Language* (1755) is Johnson's most celebrated work. This is the first large work of the kind in the language, and Johnson spent seven years on it. His *Lives of the English Poets* (1781) is quoted a great deal to-day for the information which it gives. His *Rasselas* is a moral tale which was written in one week to defray the expenses of his mother's funeral. His work for periodicals was chiefly in connection with the *Rambler* and the *Idler*, two papers which he edited in imitation of the *Spectator*. Nearly all the articles are by Johnson himself.

As a prose writer Johnson's style is ponderous. He uses big Latin words of sonorous sound, and balances one idea with another in a most stately way.

In poetry he followed the school of Pope and wrote classical verse. He hated romanticism and the romantic movement, and used his influence against it. His greatest poem is called the *Vanity of Human Wishes*.

Edmund Burke (1729-1797) has been mentioned as a member of Johnson's Club. He was a good friend of Dr. Johnson's, and was among the last to visit him as he lay dying.

Edmund Burke was a writer, a statesman, a politician, and an orator. He was born in Ireland and was educated at Trinity College, Dublin. After leaving college he went to London and studied law for a while, but gave it up for the more congenial field of literature. In 1756 he published two essays: *A Vindication of Natural Society* and the *Inquiry into the Sublime and Beautiful*. He studied history and the existing problems of society and government, and in 1765 entered politics by becoming secretary to Lord Rockingham, who had just become Prime Minister. The same year he entered the House of Commons and won immediate applause by a speech favoring the repeal of the Stamp Act. He advocated with enthusiasm the cause of the American colonists who were struggling for their rights against the bigotry of King George III. and a short-sighted Parliament. His two finest speeches on the American cause were on *Taxation* (1774) and *Conciliation* (1775). The *Conciliation* is the better of the two, and in regard to structure is among the best which Burke ever made.

Burke's most brilliant oratory was displayed at the trial of Warren Hastings, who was charged with high crimes and misdemeanors in connection with the recently acquired territory of India. Macaulay gives a graphic picture of the scene as Burke concluded his impeachment, and of the emotion which it produced: "Handkerchiefs were pulled out; smelling bottles were handed round; hysterical sobs and screams were heard."

After the trial of Warren Hastings, Burke turned his attention to France, where a revolution in the affairs of government was taking place. The people rose up, beheaded their king, and made France a republic. Burke, while he believed in government *for* the people, did not believe in government *by* the people, and his *Reflections on the Revolution in France* (1790) pointed out the dangers which he foresaw for the French. It made Burke many enemies, but he lived to see some of his predictions come true.

As a thinker, Burke examined a subject in all lights; as an orator he surpassed both ancients and moderns in breadth of understanding and richness of imagination, though it is said people liked to read his speeches better than they liked to hear them delivered; as a statesman he believed that "the principles of true politics are those of morality enlarged." To do right was with him the true guide in public affairs.

The Modern Novel, which had its rise during this period, was but the outcome of old story-telling,

which has existed in one form or another during all ages. A thousand years before Christ, Homer told the story of Troy — of Achilles' wrath — in verse. All through the Middle Ages we find metrical romances, — the stories of Charlemagne, of Alexander, and of King Arthur. In the fifteenth century, story-telling took the form of the ballad, and we have the tales of Robin Hood and of the Percies. In the sixteenth century, in the days of Queen Elizabeth, John Lyly published his prose romance, called *Euphues*, and Sidney his *Arcadia*. In the seventeenth century we have Bunyan's allegories, and in the beginning of the eighteenth century we have the story of *Robinson Crusoe* (1719), by Daniel Defoe, and *Gulliver's Travels* (1726), by Jonathan Swift, as well as the sketches of Sir Roger de Coverley in the *Spectator*.

Difference between the Novel and Other Stories. — The romance was originally so called because it was written in the Romance languages — the Italian, Spanish, or French. The tales in these languages were usually about knights, princes, and fair ladies, who had remarkable adventures, and were often helped out of difficulties by some magic or supernatural power. Hence the term *romance* came to be given to any tale of improbable, stirring adventure, more or less highly colored to suit the author's fancy.

The novel aims at a "very minute fidelity — not merely to the possible, but to the probable and ordinary course of man's experience." It must not

turn aside from the truth of the human heart, and it must have for its centre a story of love, which may or may not end happily. In it one character acts upon another and develops the plot.

It will be readily seen why the romance and the allegory are not true novels; the Sir Roger de Coverley sketches lack a plot to hold them together; *Robinson Crusoe* and *Gulliver's Travels* tell the adventures of a single person, and thus the development of the story does not depend upon one character influencing another. *Robinson Crusoe* has been called more of a biography than a novel.

The First True Novels. — In 1740 was published the first book which answers all the requirements of the novel. It was called *Pamela*, and was written by a printer, **Samuel Richardson**. This book was so successful that Richardson followed it by two others, *Clarissa Harlowe* (1748) and *Sir Charles Grandison* (1754). These novels deal with the sentiments of the human heart and have a direct moral purpose.

Richardson was followed as novelist by **Henry Fielding**, who laughed at Richardson's sentimental ideas, and wrote *Joseph Andrews* (1742) as a parody on *Pamela*. Later he published *Tom Jones*, which is his masterpiece. Fielding represents all classes of society in his books, and writes of life as he actually saw it. No other novel so great as *Tom Jones* appeared during this age, and consequently Fielding ranks first among the early novelists.

Tobias Smollett and **Laurence Sterne** followed in the wake of Richardson and Fielding. Smollett published *Roderick Random* (1748) and *Peregrine Pickle* (1751). These are picaresque novels, that is, novels in which the characters wander about and have wonderful adventures. This form of novel originated in Spain, and takes its name from the Spanish word *picaro*, a rascal, or rogue. Sterne wrote *Tristram Shandy* (1759) and *A Sentimental Journey* (1768). Sterne's novels excel in character sketching and in subtle humor.

Samuel Johnson's *Rasselas* appeared in 1759. This is a moral tale of a Prince and Princess who searched in vain for happiness. A novel of home life, the *Vicar of Wakefield*, was published by **Oliver Goldsmith**, in 1766, and *Evelina* and *Cecilia*, by **Frances Burney**, followed a few years after. Miss Burney stands among the first English woman writers who published their work, and in point of time she has the honor to head the list of those woman novelists who have been called great. Her novels are pictures of society life, and give one a good idea of the times. The *Castle of Otranto* (1764), by **Horace Walpole**, has already been referred to as appealing to the growing romantic taste of the age.

Thus we see that the novel when once started soon took up all phases of life. A great demand arose for the kind of entertainment which it furnished. The length of the story was no bar to its success; *Tristram Shandy* was in nine volumes, and

still the public did not tire of the hero nor turn their backs to Sterne.

The Poets.—Gray, Goldsmith, and Cowper stand out most prominently among the poets of this period. They all show the new elements of romanticism, love for Nature, and love for man.

Thomas Gray (1716–1771) shows most plainly the melancholy phase of romanticism. He was born in London, became a very learned man, and a professor at Cambridge. Although he had plenty of leisure, he did not write much. The *Elegy Written in a Country Churchyard* is his most famous production. At this time what Professor Phelps calls “churchyard poetry” was popular, and Gray himself said that it was the *subject* of the poem that the people liked, and not the poetry. However, to quote again from Professor Phelps, “There are few poems in English literature that express the sentiment of the author with such felicity and beauty as this elegy.” Gray also wrote *Odes*.

Oliver Goldsmith (1728–1774) does not rank with English poets of the first class, but he was the leading poet during his lifetime. He wrote three long poems, the *Traveller*, the *Deserted Village*, and *Retaliation*. As he was very intimate with Dr. Johnson, he was influenced by his literary opinions, but his own feelings spoke often in his own way. Under Johnson’s influence, Goldsmith wrote his poetry in the classical couplets of Dryden and Pope, but the spirit of his poems is

the spirit of the new school. He shows a strong love for man and a strong love for Nature. His verse is clear and easy in expression, as is also his prose, a good example of which is seen in his novel, the *Vicar of Wakefield*.

Life.—On account of his good-humor, generosity, and eccentricities, Goldsmith's life is most interesting. He was born in Ireland, the son of a curate, roamed about on the Continent after finishing his college course, and finally settled down to literary work in London. Passages from his own life furnished the basis for all his important literary works. He was distinctly a humorist in his writings, and the butt of his friends' witticisms in real life. They laughed at his stammering speech, his awkward manners, his poor taste in dressing, yet when he took his pen in hand they called him an angel.

William Cowper (1731-1800) was the last, in point of time, of the Johnsonian poets. His work begins after Goldsmith's ends. He wrote hymns, lyrics, and translated Homer, but his greatest poem is called the *Task*. "Cowper spoke out of his own life experience, his agony, his love, his worship and despair; and straightway the varnish that had glittered over all our poetry since the time of Dryden melted away."

Cowper was the son of a clergyman, and was born at Berkhamstead. He was shy and sensitive, and the loss of his mother when he was six years old, and unpleasant experiences at a

boarding-school to which he was sent, made his childhood wretched. He never overcame his timidity, and as he grew to manhood, morbidness and melancholy developed into insanity. He was sent to an asylum in 1763, and, after remaining there a year, came out restored to health, but unfit for steady employment. He found a good home in the family of Mrs. Unwin, where he lived until his death, spending his time in simple employments about the garden, in writing verses, and in fighting the predisposition to melancholy, which led him to make two attempts upon his life, and to believe himself at last an outcast from God.

The Task is so called because it was written as a task for Lady Austen. She wished the poet to write something in blank verse, and to please her he wrote this. It is a poem of simple country sights and sounds. We are told of the coming of the post-boy, of the tea-drinking, of the days spent in the garden, and of walks through fields and lanes. Throughout the poem, country life is pictured as preferable to city life. The city is "proud, and gay, and gain-devoted," but "God made the country." The poem is full of moralizing, and because of its didactic nature, in the age in which it was written, it was a favorite with the religiously inclined.

Cowper as Poet.—Cowper says, in his letters, that he wrote for his own amusement, and it is this absence of striving to please critics that makes his poems charming. He is original, for he read

almost no poetry himself, and wrote only of what he saw with his own eyes or felt with his own heart. He says in the *Task*:—

“No bard could please me but whose lyre was tuned
To Nature’s praises. Heroes and their feats
Fatigued me.”

Cowper is not a poet of the highest order, for no great surges of passion inspire him to write—“The only passion that really moved him was the morbid passion of despair.” There is a religious fanaticism about his thoughts, and a puritanical narrowness of ideas, that repel one, and yet we may find much in his poetry to sympathize with and to admire.

The Drama.—In this age some good dramatic work was done by Oliver Goldsmith and Richard Brinsley Sheridan, both of whom wrote comedies. *She Stoops to Conquer* (1773) is Goldsmith’s best drama, and the *Rivals* (1775) and the *School for Scandal* (1777) are the greatest of Sheridan’s plays. The plays of both authors are still on the stage, and rank among the best comedies in the language. In fact, Sheridan and Goldsmith are the last dramatic writers of note that we have.

The Historians.—History now becomes something more than the mere chronicle of events which the earlier centuries show. It enters into a discussion of cause and effect, and shows how one event produced another. It is written in an interesting, eloquent way; characters are well analyzed; their good points and their bad points are

shown, and good descriptions are made. Hume, Robertson, and Gibbon are the great names. **David Hume** wrote the *History of England* (1754); **William Robertson**, the *History of Scotland* (1759) and *Charles V.* (1769); **Edward Gibbon**, the *Decline and Fall of the Roman Empire* (1776-1787).

READING FOR CHAPTER VIII.

Samuel Johnson. — *Rasselas*.

Oliver Goldsmith. — *The Deserted Village* and the *Vicar of Wakefield*.

Edmund Burke. — *Conciliation with America*.

Thomas Gray. — *Elegy Written in a Country Churchyard*.

William Cowper. — *The Task*, Book IV. to line 194; *On Receipt of My Mother's Picture*; *John Gilpin*.

Consult Ward's *English Poets* and George's *From Chaucer to Arnold* for good selections.

Chapters VIII. and IX. in Minto's *Literature of the Georgian Era* give a good account of the rise of the novel; also Chapters V. and VI. in Walter Raleigh's, the *English Novel*.

LITERATURE OF THE AGE OF DR. JOHNSON.

POETRY.

1. Samuel Johnson, 1709-1784: *London*, 1738; *Vanity of Human Wishes*, 1749.
2. William Collins, 1721-1759: *Odes*.
3. Thomas Gray, 1716-1771: *Odes*; *Elegy Written in a Country Churchyard*, 1751.
4. Oliver Goldsmith, 1728-1774: *The Traveller*, 1764; *The Deserted Village*, 1770; *Retaliation*, 1774.
5. William Cowper, 1731-1800: *Olney Hymns*, 1779; *The Task*, 1785; *Translation of Homer*, 1791.
6. Edward Young, 1684-1765: *Night Thoughts*, 1742.
7. John Dyer, 1698-1758: *The Fleece*, 1757.
8. Thomas Chatterton, 1752-1770: *Rowley Poems*, 1764-1770.

THE DRAMA.

1. Oliver Goldsmith, 1728-1774: *She Stoops to Conquer*, 1773.
2. Richard Brinsley Sheridan, 1751-1816: *The Rivals*, 1775; *The School for Scandal*, 1777.

PROSE.

1. Samuel Johnson, 1709-1784: *Life of Richard Savage*, 1744; *Dictionary of the English Language*, 1755; *Lives of the English Poets*, 1779.
2. David Hume, 1711-1776: *History of England*, 1754.
3. William Robertson, 1731-1792: *History of Scotland*, 1759.
4. Edward Gibbon, 1737-1794: *The Decline and Fall of the Roman Empire*, 1776.
5. Adam Smith, 1723-1790: *The Wealth of Nations*, 1776.
6. Edmund Burke, 1729-1797: *Vindication of Natural Society*, 1756; *Inquiry into the Sublime and Beautiful*, 1756; *Conciliation with America*, 1775; *The Nabob of Arcot's Debts*, 1785; *Reflections on the Revolution in France*, 1790.
7. Philosophers:—
 - a. David Hartley, 1705-1757.
 - b. David Hume, 1711-1776.
 - c. Thomas Reid, 1710-1796.
 - d. Joseph Priestley, 1733-1804.
8. Letter Writers:—
 - a. Lord Chesterfield, 1694-1773.
 - b. Horace Walpole, 1717-1797.
 - c. Frances Burney, 1752-1840.
 - d. Thomas Gray, 1716-1771.
 - e. William Cowper, 1731-1800.
9. Novelists:—
 - a. Samuel Richardson, 1689-1761: *Pamela*, 1740; *Clarissa Harlowe*, 1748.
 - b. Henry Fielding, 1707-1754: *Joseph Andrews*, 1742; *Tom Jones*, 1749.
 - c. Tobias Smollett, 1721-1771; *Roderick Random*, 1748; *Peregrine Pickle*, 1751.
 - d. Laurence Sterne, 1713-1768: *Tristram Shandy*, 1759; *A Sentimental Journey*, 1768.
 - e. Samuel Johnson, 1709-1784: *Rasselas*, 1759.
 - f. Oliver Goldsmith, 1728-1774: *The Vicar of Wakefield*, 1766.
 - g. Frances Burney, 1752-1840; *Evelina*, 1778; *Cecilia*, 1782.
 - h. Horace Walpole, 1717-1797: *The Castle of Otranto*, 1764.

CHAPTER IX.

THE AGE OF REVOLUTION, 1784-1832.

SOVEREIGNS OF THE PERIOD.

George III.	1760-1820.	George IV.	1820-1830.
William IV.	1830-1837.		

THIS age is called the Age of Revolution, because in it the leading writers show a complete change of thought, taste, and expression from that of the classical age of Dryden and Pope. This change was brought about by the triumph of the romantic movement which was begun in the last period, by the introduction of German writings, and by political changes in France.

In 1789, as the result of years of oppression, the French people rose up against their government and began the French Revolution. The hatred of ages gathered in one wild cry for vengeance, and resulted in 1793 in the beheading of the French king, Louis XVI., and his queen, Marie Antoinette. The rights of man! the rights of the individual! liberty and equality! were the cries which echoed everywhere in France. They crossed the Channel, and were taken up by many people in England who sympathized at first with the revolutionists. Enthusiastic minds saw in this overthrow of the

old order of society a rare chance for man's social, political, and spiritual development. To them it cast aside the complexities of civilization and prepared the way for a return to the natural simplicity of life. Under the influence of these ideas men threw aside the powdered wigs of the days of Addison, and cropped their hair as close as the Puritans in the time of Charles I. They tore the lace from their sleeves, and the buckles from their knees, and adopted the costume which is worn to-day.

But the French Revolution, so far as accomplishing what its enthusiastic supporters at first expected, was a failure. The European nations became alarmed, and England united with the other powers to restore monarchy in France. This led to a war with Napoleon Bonaparte, who was then at the head of French affairs, and who was not conquered until 1815, when the battle of Waterloo was fought.

As the rights of man, the rights of the individual, liberty and equality were the cries of the French revolutionists, so these words became the themes of the writers of England. New ideas — revolutionary ideas — in regard to religion, government, and social life were put forth. These, united with the love of the picturesque, the love of old legends, the love of the marvellous and of the imaginative, indulged in by the romanticists, made the Age of Revolution indeed an age to wonder at and admire.

THE POETRY.

This age shows great variety in verse forms, and great variety in poetic subjects. The new elements of love of Nature, sympathy with man, and love of the picturesque, which began in the Age of Johnson, grow in intensity, and to them are added love of children and of animals. These last two characteristics are plainly shown in the writings of William Blake, whose *Songs of Innocence* (1789) is a direct influence in strengthening the romantic spirit of the age.

In the poetry, too, more than in the prose, — for the prose writers come later, — are shown the ideas which were intensified by the French Revolution. The poets of this period who best illustrate the ideas of romanticism and revolution are: Burns, Wordsworth, Coleridge, Southey, Scott, Byron, Shelley, and Keats.

Robert Burns (1759–1796) was a handsome, witty Scotch poet, whose ardent nature led him into many indulgences and much unhappiness.

He was born on a farm in Ayrshire, on the banks of a river, which, in one of his poems, he calls “bonny Doon.” He received little education, but the old songs of the Scottish people attracted him; and as he sang at his work he made verses to suit himself. The things about him — Nature and the animal life of the farm — suggested topics for his rimes, and so he sang of the mountain daisy, of the mouse nest that his plough disturbed, of the sheep, and of the “auld mare

Maggie." It was love, he says, that made him first a poet, and many of his poems are exquisite love songs, strong and genuine in feeling, which touch the heart as the best poetry of the two ages preceding fail to do. *Ae Fond Kiss, To Mary in Heaven*, and *My Luve is like a Red, Red Rose*, are good examples of his love poetry.

In 1785 Burns published a volume of his poems, and found himself famous. As a result, he spent the winter of 1786 in Edinburgh, the centre of an admiring group. Soon after he married, settled on a farm, and became a tax collector. He sympathized strongly with the French revolutionists, and was accused of disloyalty to his own government, but nothing serious came of the charge. The spirit of revolt, however, against the old order of society, is shown in several of his poems.

"What tho' on hamely fare we dine,
Wear hodden gray, and a' that;
Gie fools their silks, and knaves their wine,
A man's a man for a' that,"

he sings.

Although Burns's popularity as a poet comes mainly through his songs, two long poems, the *Cotter's Saturday Night* and *Tam O'Shanter*, are justly famous. The former describes Scottish life in a peasant's cottage, and the latter tells what befell a countryman who paused one night to see the witches dance in Alloway kirk. It contains delightful humor, and by some is considered Burns's masterpiece.

Burns is both a romanticist and a revolutionist. His poetry shows love of Nature, belief in the equality of man, simplicity, and genuine feelings expressed because they are too strong to be kept back.

Three Friends : Wordsworth, Coleridge, and Southey.
—These men were drawn together by sympathy of ideas, and as, during part of their literary careers, they dwelt near each other in the Lake district of northwest England, they are commonly called "The Lake School Poets." Of the three, Wordsworth and Coleridge were the deep, philosophical thinkers, Southey, the worker.

Coleridge and Southey were friends first. They met at Oxford, where Southey was attending college and Coleridge was visiting friends. In their enthusiasm over the ideas which the French Revolution had set loose, they planned an ideal community to be located in Pennsylvania, on the Susquehanna, where man should work but two hours a day, and where all goods should be held in common. They married sisters, and were ready to embark for this ideal commonwealth; but as they could not get together sufficient money for the expense of the ocean voyage, the project was given up, and the two young men remained in England and devoted themselves to writing and thinking. Southey did most of the writing; Coleridge, the thinking and dreaming.

Southey, during his life, wrote over one hundred volumes of poetry and prose; made money, and

supported Coleridge and his family for a time, yet his volumes are mainly unread to-day. He held the office of poet laureate of England, yet he is now considered a poet of very ordinary ability, as he lacked true inspiration. His early poems are full of the spirit of revolt. *Wat Tyler* (1794) is a good specimen of his revolutionary ideas. A prose work, the *Life of Nelson*, is one of the best things that he ever wrote.

William Wordsworth was born at Cockermouth, in northwestern England, in 1770. Both of his parents died before he reached manhood. He received the ordinary university education, and showed his enthusiasm for the ideas of the French revolutionists by a visit to France. In 1795, with his sister Dorothy, who, during his whole life, exercised a great influence over him, he went to live at Racedown, Dorsetshire, in southern England. Here, in 1797, Coleridge, who was living not far away, and who had become interested in some poems which Wordsworth had written, visited him for the first time, and the friendship began which meant so much to both. One poet stimulated the other. Coleridge did his best work under the influence of Wordsworth, and many of Wordsworth's best poems were written under the inspiration of Coleridge. In speaking of Coleridge, Wordsworth says, "He and my sister are the two beings to whom my intellect is most indebted."

After a year or two of friendship, Coleridge and Wordsworth, accompanied by the latter's sister,

went to Germany to study the language, literature, and customs of the people. On their return to England in 1799, they settled in the Lake district near Wordsworth's birthplace, and Southey joined them.

Coleridge now gave to the world the translation of Schiller's *Wallenstein*, and thus introduced German literature into England. He also introduced German thought, for he had become much interested in the works of Lessing, Kant, and other German critics and philosophers, and their ideas colored what he wrote or said. His literary work from this time, however, does not amount to much, for some time before he had begun to take opium for medicine, and now was a slave to the opium habit. He could not concentrate his mind for steady work. We find him beginning beautiful poems like *Kubla Khan*, which is really the result of an opium dream, and breaking off just as our interest has been fairly aroused. The last eighteen years of his life he lived as a patient with a London physician, and died at his residence in 1834.

As a Poet Coleridge is noted for his imagination, for his musical verse, and for his fine diction. The *Ancient Mariner*, which was written during the early years of his friendship with Wordsworth, is, unfortunately, almost the only poem that he finished. This illustrates not only the poetic qualities mentioned, but teaches great moral truths. His unfinished poem *Christabel* is considered the most musical in the language.

As a Talker Coleridge had almost as great a reputation as Dr. Johnson. Even in his college days the students flocked to his room to hear his criticisms on the latest pamphlets and his views of the French Revolution. Most of his conversations after he left college were at his own residence. There, "throughout a long-drawn summer's day," says his nephew, "would this man talk to you in low, equable, but clear and musical tones, concerning things human and divine." At one time Coleridge gave public talks in London on Shakespeare. Parts of these latter talks, preserved in the notes of his hearers, were published after Coleridge's death, and are among the most valuable criticisms ever written of the works of the great dramatist. As a critic and a philosopher Coleridge stands high.

Wordsworth. — After his return from Germany, Wordsworth lived a quiet life in the Lake region and devoted himself to poetry and thought. His verses were rudely criticised at first, and he was denied the name of poet. To-day he is ranked with the best poets that England has produced. The adverse criticism to which his poems were subject was due to his poetic theories, which differed from the ideas of the school of Dryden and Pope. He believed in writing poetry in plain, simple language, so that every one could understand it. He believed, also, in choosing his subjects from the common things of life rather than from old tale of heroes or far-off things. In his poetic theories, choice of subjects, simplicity of diction,

naturalness of expression, and love for Nature and for man, he was a decided revolutionist. As a poet of Nature he was particularly conspicuous. He not only described what he saw, but he spoke of Nature as if she were alive, possessed of a breathing soul, with which man could commune at all hours if he were in the right mood.

Wordsworth's Writings. — Wordsworth wrote many short poems, sonnets, and lyrics. His long poems are the *Prelude*, which records the growth of the poet's mind, and the *Excursion*, which pictures country scenes and the poet's feelings in connection with them. His great *Ode on Immortality* gives us some idea of his philosophy; and his fine sonnet, *Toussaint L'Ouverture*, reveals his sympathy for the downtrodden, and his belief in the triumph of right. In his endeavor to carry out his theories in regard to simplicity of diction, sometimes his language falls far below that of true poetry. Much of the time, however, he departs from his own theories, and occasionally we come across lines as rich as Shakespeare's or as grand as Milton's. When he is at his best, his simplicity is that of true art. *Ruth, Lucy, To a Highland Girl*, the *Daffodils*, and the *Solitary Reaper* are good examples of his simple style.

Sir Walter Scott (1771-1832) is a very different poet from Wordsworth. He is a romanticist. The castle, the ruined abbey, the ivy-mantled tower, the knight in armor, the nun, the lady in her silken robes, mingle in his poems in many a picture of



Sir H. Raeburn

Walter Scott

1771-1832

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glowing sunset or battle clang. His poetry is stirring and breezy, and lacks the contemplative mood of Wordsworth's. It appeals to the imagination, but it does not touch the heart. Scott writes of externals, and not of the deep emotions of the soul.

He was born in Edinburgh, Scotland. While at school and college he neglected mathematics and the classics, but took a keen interest in general literature. Through visiting relatives in the country, he became acquainted with many old ballads and legends, and a love for the romantic was stimulated. He read with delight Percy's *Reliques*, and similar tales wherever he found them. After leaving college he studied law with his father, but took many excursions into the Highland region in order to hear the legends of the country.

In 1796 Scott published a translation of some German ballads, written by Bürger, who had died in 1794, and who had himself been influenced by Percy's *Reliques*. In 1805 Scott began original work as a poet by publishing the *Lay of the Last Minstrel*. *Marmion* came out in 1808, and the *Lady of the Lake* in 1810. These poems are all narratives, and show Scott's love for traditions and Scottish customs and scenery. They were immensely popular from the dates of their publications, and other narrative poems followed; but Byron was gaining public favor, and Scott, feeling in Byron's poetry a force and fire which he could not equal, in 1814 gracefully retired as poet to tell his stories in prose.

George Gordon, Lord Byron (1788–1824), who outdid Scott as a poet, was called the handsomest man in all Europe. He came of an old illustrious family, and at the age of ten, by the death of an uncle, inherited the estate of Newstead Abbey, which he made his home. His pride in his ancestry was unbounded, and he made so much show of it that at college he was called the "Old English Baron." He grew up in luxury, but mismanagement and his natural disposition combined to make him dissatisfied and out of sorts with himself, the world, and God. In 1815 he was married. In 1816 his wife refused to live with him, and as public sentiment was strong against him, Byron left England for Italy, never to return.

In Italy he found Shelley and the Irish poet, Thomas Moore, and spent some time in their society. But his mind was not at rest. Embittered by his domestic troubles, and stung to madness by the actions of his associates in England, he proudly hurled defiance at the laws of society, and plunged into a reckless course of dissipation, from which he was roused only by the breaking out of the war between Greece and Turkey.

Greece had long been a dependency of the Turkish empire, but in 1821 she asserted herself and resolved to be free. Byron, who loved mortals that —

"dared to ponder for themselves,
To weigh kings in the balance, and to speak
Of freedom, the forbidden fruit,"

resolved to help the Grecians. They received him gladly, and if he had lived he might have done something in a military way to redeem his past follies; but he died of a fever at Missolonghi, after he had been in the Grecian service but a few months.

Even so short a sketch of his life would lead one to conclude that Byron's ideas were revolutionary. They were intensely so, but they arose more from his turbulent, defiant nature than from any broad conception of the rights of humanity. He would destroy the governments, the social and the moral laws which then existed, but he had nothing to give in their place.

His Poetry. — Byron began to write poetry at an early age, and published some verses while at college. The poem that made him famous was *Childe Harold's Pilgrimage*. This was partly written during a tour of the Continent (1809-1811), and contains descriptions of many places which he visited, and thoughts suggested by them. In its finished form it represents Byron's best work.

After *Childe Harold* Byron wrote a great deal on a great variety of subjects and in many different metres. Many of his early poems are long narratives of Eastern life after the romantic manner of Scott. Unhappy, bitter-minded heroes storm through them all, yet the poems were eagerly read by the public, and Byron became the literary and social hero of the hour. A poem of more lasting

merit than these Eastern tales is the *Prisoner of Chillon*, which appeared in 1816.

During his last years on the Continent, Byron's poetry became wildly rebellious and markedly satiric. At this time he wrote the dramas *Manfred* and *Cain*, and the poem *Don Juan*.

Characteristics. — Byron was rapid and often careless in composition, dashing off verses after a society ball or midnight supper, and giving small time to their correction, yet his poetry is witty, brilliant, full of strong, deep feeling and intense passion. It is also full of Byron, for his poetry reflects the man. He himself is the one hero who, under different names and in different disguises, appears everywhere. He is Childe Harold, Manfred, and Don Juan, but he is so morbid, so melancholy, so love-lorn, so dissatisfied, so rebellious, that he is not a pleasant figure to meet at every turn. Only in Nature, he said, did he ever lose self-consciousness.

"There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar,"

he tells us in *Childe Harold*.

For Nature he had a genuine love; the mountain peak, the crag, the storm, the thunder, and the lightning called forth his grandest emotions. His love for the sea, too, is very marked, and throughout his poems are many fine passages in praise of it. Not only did he like to look at the sea and



GEORGE GORDON, LORD BYRON

1788-1824

listen to its music and write about it, but he delighted to plunge into it and swim on and on in perfect confidence. He once swam across the Hellespont, in imitation of Leander, as he tells us with some pride in *Don Juan*.

But Byron was not always so genuine in his expression of other sentiments as he was in the expression of his feelings for Nature. He liked to pose for the admiration of the multitude, and often wrote what he thought would please, or thought sounded well, no matter how he felt. A poet who writes for the times in which he lives, and who does not write truly of the unchanging emotions of the human heart, cannot expect immortal fame, and so Byron is not so great a favorite now as in the early years of the nineteenth century. Yet in spite of carelessness, moodiness, and insincerity, scattered throughout his writings, even in the midst of passages which we dislike most are many lines of great beauty which cannot die.

Percy Bysshe Shelley (1792-1822) was the most revolutionary of all the revolutionary poets. He rebelled against all authority, social, civil, and religious. He was educated at Eton and at Oxford, but was expelled from Oxford in 1811 on account of publishing a tract favoring atheism. The same year he ran away with Harriet Westbrook and married her in Scotland. A few years later he went to the Continent to live. The last four years of his life were spent in Italy. He was drowned in the Gulf of Spezia while out sailing. His body

was burned, and his ashes were buried in the Protestant cemetery at Rome, next to the grave of Keats. In spite of the irregular things which he did, his character is said to have been pure, spiritual, and noble.

Poems. — Shelley began to publish his poems while still in his teens. *The Cenci*, *Prometheus Unbound*, and *Adonais* — the latter in memory of Keats — are his best long poems. Of his shorter ones, the *Ode to the West Wind* is considered the most perfect; *To a Skylark* and the *Cloud* are among the most exquisite lyrics in the language.

In *Prometheus Unbound* Shelley rebels against the cruelties and oppressions of the world. Prometheus is the old Greek hero who was chained by Jove for disobedience. In the poem he stands for the human spirit fighting against divine oppression; Jove is the personification of law and tyranny. Prometheus unbound represents man when he is free to do as reason and impulse guide him. In this poem, it has been said, Shelley comes nearer to the sublime than any poet since Milton.

Characteristics. — In Shelley's poetry, rich imagination, wealth of imagery, and exquisite melody abound; but there is a lack of substantial thought. He is ethereal, light, and airy in his moods, and consequently he is a "poet's poet" rather than the delight of the ordinary man.

John Keats (1795-1821) led a short and rather unhappy life. His father held the humble position of hostler in a London stable, but his mother's

family had some means, and the poet attended a private school until he was fifteen, when he was apprenticed to a surgeon. He never finished his apprenticeship, however, but abandoned it for a literary career. At the age of twenty-five he died of consumption in Rome, where he had gone hoping that his health might be benefited.

Reading Spenser first awoke the poetic genius of Keats, and he began poetry by imitating the Spenserian verse. He was greatly interested, also, in translations from the Greek. Chapman's version of the *Iliad* especially delighted him and called forth a sonnet. In 1817 his first volume of poems was published. At this time he is described as being "a small, handsome, ardent-looking youth," with "eyes hazel-brown, liquid-flashing, visibly inspired." Though this first volume was not well received, Keats began the long poem *Endymion*, which was published in 1818. It was shamefully criticised and ridiculed in *Blackwood's Magazine* and the *Quarterly*, but Keats, though deeply hurt, continued his writing, and produced many fine odes and sonnets as well as longer poems. Among these later poems, the *Eve of St. Agnes*, *Hyperion*, *To a Nightingale*, the *Ode on a Grecian Urn*, and *La Belle Dame sans Merci* are representative of his best work.

His Characteristics. — Keats is preëminently the poet of beauty. Revolutionary ideas which would overturn society did not attract him. He showed no sign of caring whether "liberty, equality, and

fraternity" triumphed in the world or not. He loved the past, the old myths of Greece and Rome, as his poems *Hyperion* and *Endymion* show, and a world of beauty which his imagination pictured.

"Let the winged Fancy roam,
Pleasure never is at home,"

he sings. He revels in sound and color and beautiful expressions. He could die and "fade away into the forest dim" when listening to the nightingale's song; "hedge-grown primroses," "white-plum'd lilies," "the daisy and the marigold," and the "musk-rose, full of dewy wine," attract him. With him beauty and truth were inseparable. His lines at the end of the *Ode on a Grecian Urn* tell us —

"Beauty is truth, truth beauty — that is all
Ye know on earth, and all ye need to know."

Matthew Arnold calls Keats's poetry Shakespearian, "because its expression has that rounded perfection and felicity of loveliness of which Shakespeare is the great master." It truly is wonderful, especially when we consider that Keats lived so short a life.

Keats as a Revolutionist. — But though Keats in his poetry shows no desire to overturn society, he is nevertheless a revolutionist, for the manner in which he writes and his choice of subjects are an overturning of the style of Dryden, Pope, and the poets of the classical school. Instead of using the precise couplet where the sense is complete at

the end of each two lines, his verse is elastic and graceful, breathed full of deep, ecstatic feeling. To him the Dryden-Pope writers were "dismal souled." In his poem called *Sleep and Poetry*, he rails at them for their deadness to the influences of Nature, and for their following of fixed rules. He says to them:—

" . . . beauty was awake !
Why were ye not awake ? But ye were dead
To things ye knew not of — were closely wed
To musty laws lined out with wretched rule
And compass vile : so that ye taught a school
Of dolts to smooth, inlay, and clip, and fit,
Till, like the certain wands of Jacob's wit
Their verses tallied."

Keats was no follower of "musty laws." His poetry is the triumph of the romantic movement.

THE PROSE.

The prose of this period, though not so remarkable as the poetry, numbers among its writers many names which still rank high in literature. In essay writing we have Thomas De Quincey and Charles Lamb; in fiction, Sir Walter Scott and Miss Austen; in history, Henry Hallam. All these writers gained prominence in the last half of the period, after the year eighteen hundred. Their writings show principally the influence of romanticism.

A feature of the time which made a strong literary influence, and gave many persons a chance

to publish their thoughts in essay form, was the periodicals. During this age they multiplied, came into great prominence, and assumed a more modern character. The magazines of the eighteenth century, not including the *Spectator*, were dull, sleepy affairs, and generally uninteresting; the new periodicals were lively and vigorous in style. They included both reviews and magazines. The reviews were published quarterly. They discussed political questions and offered the public articles of literary criticism. The magazines published stories, poems, and correspondence, and were like the magazines of to-day, except that they lacked illustrations.

The characteristics of these periodicals were intense party spirit, a tone of absolute certainty on all subjects, and a shameful abuse of living authors. Party spirit led to praise or harsh criticism of an author, according to whether he was Whig or Tory in politics; the tone of absolute certainty made it difficult to convince the editors of their mistakes, even when they were most apparent to others; and abuse of authors led to much bitterness of feeling, and in some cases to duels.

The Periodicals. — Among the reviews, the *Edinburgh* stands first in regard to date of publication. This was Whig in politics. It was founded in 1802, in Edinburgh, by Sydney Smith, the witty English clergyman, and a number of lawyer friends, among whom was Francis Jeffrey. Jeffrey became its first editor, and continued in

charge of the periodical for twenty-six years. He contributed many articles himself, mostly on literary subjects. He was unmerciful in his denunciation of the poetry of Wordsworth, Southey, and Coleridge, but he was considered a very brilliant writer. Other famous contributors to the *Edinburgh* during this period were William Hazlitt and Henry Hallam.

In 1809 the *Quarterly Review* appeared. This was the organ of the Tory party, and its publication was intended to counteract the power of the *Edinburgh*. It was edited first by William Gifford, later by John G. Lockhart, the son-in-law of Sir Walter Scott. Famous contributors were Sir Walter Scott and Robert Southey. This magazine made the severe criticism on Keats's *Endymion*, which was supposed, for a time, to have brought on the illness that caused Keats's death.

In 1824 the *Westminster Review* was begun by Jeremy Bentham to set forth the views of the radicals in politics. A prominent contributor and supporter was James Mill, the philosopher and political economist.

Of the modern magazines, the first was *Blackwood's*, so called because it was founded by William Blackwood. It was first published in Edinburgh in 1817. It was Tory in politics, and was edited by John Wilson, who wrote delightful articles under the pen name of Christopher North. These articles were called *Noctes Ambrosianæ*. They were imaginary dialogues between famous

men of that time who were supposed to gather at Ambrose's tavern in Edinburgh.

Thomas De Quincey (1785-1859). — Among the essay writers of this period De Quincey stands first as a master of style.

He was born in Manchester, attended the Manchester grammar school, and later went to Oxford. He became an ardent admirer of Wordsworth and Coleridge, and lived near them in the Lake district for about twenty years. Here he studied German writers, and with Coleridge helped to introduce German thought into England. He was a man of wide and various learning, of remarkable memory, and of great conversational powers, but of eccentric habits. He loved solitude, and had a disposition to wander about alone. This was shown even when he was a boy, for he ran away from the Manchester school and led a vagrant life for more than a year. He was an opium eater, but he did not allow the habit to control him utterly as Coleridge did. He was able to write essay after essay, until his collected works amount to sixteen volumes.

The first work of De Quincey's which laid a solid foundation for his literary career, was a serial which appeared in the *London Magazine* in 1821. It was called *Confessions of an English Opium Eater*. In this he gave some account of his early wanderings, as well as the story of his opium habit. This was followed by a great number of essays on a wide range of subjects. Among

his famous essays are: *Murder Considered as One of the Fine Arts*, the *Flight of a Tartar Tribe*, and the *English Mail Coach*.

As a master of style, De Quincey's first characteristic is versatility. He changes his manner of expression to suit the subject in hand. In general his style is stately, elaborate, and imaginative. Often, as in the *Confessions*, and in the beautiful sketch called *Levana and Our Ladies of Sorrow*, it becomes what De Quincey himself calls "prose-poetry"—a dreamy, gliding style, admirably suited to the dreams, recollections, or visions about which he wrote. Delicate pathos and fine humor also appear. Of the latter, *Murder Considered as One of the Fine Arts* is a most pleasing ironical example. Besides, he was keenly critical, as his biographical sketches of Wordsworth, Coleridge, and others show. His style is not perfect, but we forgive the faults for the excellences.

Charles Lamb (1775–1834) differs from De Quincey in the general style of his writing, though the two men have some characteristics in common.

Lamb was born in the Temple, London, where his father was a poor clerk in the service of Mr. Samuel Salt. He was sent to the London school called Christ's Hospital, where he remained seven years. Here he found Coleridge a fellow-pupil, and from this friendship, which was retained through life, he drew much comfort and some inspiration. After leaving Christ's Hospital, Lamb secured a clerkship in the South Sea House, and

two years afterward he took a somewhat higher position in the India House. Here he spent most of his life, from ten to four each day, he tells us, "thirty-three years' slavery," with his heart pressed against the "desk's dead wood."

His life had another kind of bondage, however, besides the slavery of the desk. An inherited insanity developed into fits of madness in his sister Mary, and made her his life-long care. Neither Lamb nor his sister married, but they lived together in lodgings and houses in different parts of London. When Mary was well, everything went pleasantly. They kept open house on Wednesday evenings of each week, and their friends—Wordsworth, Coleridge, Hazlitt, and others—would drop in if they happened to be in town, or found it convenient, and a charming entertainment would result. But there was forever the shadow on the hearthstone, and many dark days for Charles Lamb, as his sister was again and again led away to a madhouse.

Lamb's Writings.—Very early in his life Lamb showed a taste for literary work, but it was not until 1820 that he wrote the essays that have made his name live. In that year he began in the *London Magazine* a series of papers which he signed "Elia," adopting the name of a former clerk in the South Sea office. These papers were collected and published in book form later, under the title, *Essays of Elia*. They are sketches suggested by everyday events, by recollections, and by fancies.

The *Dissertation on Roast Pig*, *Dream Children*, *Old China*, and *Poor Relations* are examples of his best work. Besides the *Essays of Elia*, Lamb wrote critical essays on pictures, plays, etc.

The adjective *charming* applies most fittingly to Lamb's writings, especially the *Essays of Elia*. He is one of the most delightful humorists in English literature. He combines the style of Goldsmith and Addison, and adds a quality of heart and humanity all his own. He is simple and graceful in expression. In an age which showed many instances of rebellion against the old order of things, he delighted to read authors who lived two centuries previous, and something of their style crept into his.

The Novels of Sir Walter Scott. — We have said that when Scott gave up telling romantic tales in verse he told them in prose. His first novel was called *Waverley*. It appeared anonymously in 1814, and created a sensation hardly paralleled in literature. He now wrote other tales in quick succession; on an average, one each six months for more than ten years. He kept his authorship a secret until 1826 — the literary world spoke of him as The Great Unknown; he grew rich, and spent his money beautifying the estate of Abbotsford, which he had bought in 1811; he was made a baronet, and was universally admired.

In all, Scott wrote twenty-nine novels. Those written after 1826 were written under the pressure of financial difficulties, which made the work

drudgery to him. In the year last mentioned occurred the failure of a publishing house in which Scott was interested. He was too honorable to evade his debts by taking advantage of the bankrupt law, and resolved to pay off by his pen his share of the liabilities, the sum of half a million dollars. His death, in 1832, found the greater part of the money paid, and the admiration of the world his reward for his honest act.

As Scott was a romanticist in poetry, he was likewise one in prose. His novels are based mainly on historic facts, but he has picked out those facts which are in themselves romantic, and has grouped about them incidents and characters which add life and color to the scenes. Of his historic novels, the *Monastery*, *Ivanhoe*, and *Kenilworth* are good representatives. His novels which are not historic furnish traditions and pictures of Scottish life. Of these, *Guy Mannering*, *Rob Roy*, and the *Heart of Midlothian* are among the best.

As a novelist Scott shows imagination, close observation of nature, and fine descriptive powers. His characters are drawn from the outside only, and fail to satisfy the deep thinker; but they are distinct, interesting, and varied.

Jane Austen (1775-1817).—Miss Austen, who stands with Scott as a prominent novelist of this period, approaches the realistic type of fiction. Her aim is to show life as it really is, and not with the glamour of romance thrown over it. Her work consists of six novels, the most famous of

which are *Pride and Prejudice*, *Mansfield Park*, and *Emma*. These are novels of society life, and are records of what Miss Austen saw and heard in the country town where she lived. Her novels lack the rapidity of movement which we find in Scott's, but she exhibits a subtler analysis of human character, and, as Scott himself acknowledged, a more exquisite touch, which gives a charm to the simple incidents which she relates.

Miss Austen was the daughter of a clergyman. She lived nearly her whole life in Steventon, Hampshire, where she was born. Her novels appeared anonymously, and no one suspected her of authorship.

Henry Hallam (1777-1859) was born at Windsor. His contributions to the *Edinburgh Review* brought him into notice as a writer of the first rank, but it is as an historian that he stands preëminent. He published the *View of Europe during the Middle Ages* (1818), *Constitutional History of England* (1827); and the *Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries* (1837). His work is more truly literature than most of the histories that preceded it. It shows careful research, accuracy of statement, critical ability, judicial fairness, and liberal principles. Macaulay called the *Constitutional History* the most impartial book that he had ever read.

READING FOR CHAPTER IX.

Robert Burns. — Read *The Cotter's Saturday Night*, *Tam O'Shanter*, *Highland Mary*, *For a' That and a' That*, *A Red, Red Rose*.

William Blake. — Songs: *Memory hither come*, *Piping down the Valleys Wild*, *Mad Song*, *The Lamb*.

Wordsworth. — *Sonnet on Milton*, *Intimations of Immortality*, *The Solitary Reaper*, *The Daffodils*.

Coleridge. — *The Ancient Mariner*, *Christabel*.

Scott. — *Marmion*, *Ivanhoe*, or *Guy Mannering*.

Byron. — *Prisoner of Chillon*, *The Ocean*, from *Childe Harold*, Canto IV., Stanzas 178-185.

Shelley. — *Ode to Liberty*, *To a Skylark*, *The Cloud*.

Keats. — *The Eve of St. Agnes*; *To a Nightingale*.

De Quincey. — *Levana and our Ladies of Sorrow*, *Flight of a Tartar Tribe*.

Lamb. — *Dissertation on Roast Pig* from *Essays of Elia*.

LITERATURE OF THE AGE OF REVOLUTION.

POETRY.

1. George Crabbe, 1754-1832: *The Parish Register*, 1807.
2. Robert Burns, 1759-1796: *The Cotter's Saturday Night*, 1785; *Tam O'Shanter*, 1790; *Songs*.
3. William Blake, 1757-1827: *Songs of Innocence*, 1789.
4. William Wordsworth, 1770-1850: *The Prelude*, 1799-1805; *The Excursion*, 1814; *Sonnets*.
5. Samuel Taylor Coleridge, 1772-1834: *The Ancient Mariner*, 1798; *Christabel*, 1816.
6. Robert Southey: *Wat Tyler*; *The Curse of Kehama*, 1810.
7. Sir Walter Scott, 1771-1832: *Lay of the Last Minstrel*,

- 1805; *Marmion*, 1808; *The Lady of the Lake*, 1810.
8. Lord Byron, 1788-1824: *Childe Harold*, 1812.
9. Percy Bysshe Shelley, 1792-1822: *The Cenci*, 1819; *Prometheus*, 1820; *Adonais*, 1821.
10. John Keats, 1795-1821: *Endymion*, *The Eve of St. Agnes*.
11. Walter Savage Landor, 1775-1864: *Hellenics*, 1847.
12. Thomas Campbell, 1777-1844: *Pleasures of Hope*, 1799.
13. Thomas Hood, 1798-1845: *The Song of the Shirt*.
14. Thomas Moore, 1779-1852: *Lalla Rookh*, 1827.
15. Leigh Hunt, 1784-1859: *The Story of Rimini*, 1816.

PROSE.

1. Samuel T. Coleridge, 1772-1834: *Lectures, Essays.*
2. Charles Lamb, 1775-1834: *Essays of Elia*, 1822-1833.
3. Walter Savage Landor, 1775-1864: *Imaginary Conversations*, 1824; *Pericles and Aspasia*, 1836.
4. William Hazlitt, 1778-1830: *Lectures on English Literature, Critical Essays.*
5. Thomas De Quincey, 1785-1859: *The Confessions of an English Opium Eater*, 1821; *Essays.*
6. Sir Walter Scott, 1771-1832: *Essays. Novels: Waverley, Ivanhoe, Kenilworth, The Heart of Midlothian.*
7. William Godwin, 1756-1836: *Caleb Williams* (Novel), 1794; *Political Justice*, 1793.
8. Jane Austen, 1775-1817: *Pride and Prejudice, Sense and Sensibility.*
9. William Beckford, 1759-1844: *Vathek.*
10. Maria Edgeworth, 1767-1849: *Castle Rackrent.*
11. Jane Porter, 1776-1850: *The Scottish Chiefs.*
12. Mary Russell Mitford, 1787-1855: *Our Village.*
13. Henry Hallam, 1777-1859: *View of Europe during the Middle Ages*, 1818; *Constitutional History of England*, 1827; *The Literature of Europe in the 15th, 16th, and 17th Centuries*, 1837.
14. Jeremy Bentham, 1748-1832: *Principles of Morals and Legislation.*
15. Thomas Robert Malthus, 1766-1834: *The Principle of Population.*
16. David Ricardo, 1772-1823: *Principles of Political Economy.*
17. James Mill, 1773-1836: *Analysis of the Human Mind.*

CHAPTER X.

THE MODERN PERIOD, 1832-

SOVEREIGNS OF THE PERIOD.

William IV. . . . 1830-1837. Victoria 1837-1901.
Edward VII. . . . 1901-

THE Modern Period was ushered in by the passage of the Reform Bill (1832), which gave the British people more just representation in Parliament, and by acts which freed the slaves in the English colonies (1833), and corrected abuses among the English laboring classes. It therefore began as an age of reform and progress, and as such it has continued.

In regard to thought, this period is scientific, philosophic, and sceptical. It weighs all theories, social, political, religious, and seeks to find the truth. It is influenced by German ideas, and the investigations and speculations of such men as Jeremy Bentham, Charles Darwin, Thomas Huxley, and Herbert Spencer.

It is an age of fine intellectual prose and much thoughtful poetry. The names which stand high in literature are so many that one is bewildered at every turn. The reviews continue to exert a strong influence, and through them many writers bring their works before the public.

THE PROSE.

The novel is the most popular prose form of this period. It is to the moderns what the drama was to the people of the sixteenth century. In it a person can find almost any picture of real or ideal life which he chooses to have. He has history spread before him in the novels of Bulwer-Lytton; delineation of character in the novels of Charlotte Brontë; the reforms of the period in Walter Besant; fine analysis of action and thought in George Meredith; the pure romance and sensational stories from the pens of others. The three novelists that stand out most prominently—Dickens, Thackeray, and George Eliot—are the ones that we shall discuss particularly.

Charles Dickens (1812–1870) was the first of the three mentioned to come into public favor. He was born at Landport, near Portsmouth, the son of John Dickens, a clerk in the Navy Pay Office. Part of his early life was spent at Chatham; in 1821 he came with his parents to live in London. A year after, as his father was in pecuniary difficulties, Dickens went to work in a blacking establishment, pasted labels, and did other work which might be expected of a boy of ten.

From 1824 to 1826 he had an opportunity to attend school; then he became office boy for an attorney. Afterward he studied shorthand, and at nineteen was reporter for the *True Sun*. Later, he reported for several other papers, and fur-

nished, also, imaginative sketches. In 1836 some of these sketches were published in book form, entitled *Sketches by Boz*. In 1837 another series of sketches, which owed their origin to a comic artist, appeared in book form. These sketches were the *Posthumous Papers of the Pickwick Club*.

After the publication of the *Pickwick Papers*, Dickens's fame was assured. From this time on he wrote many stories, long and short, and money in large sums came to him. His long stories usually appeared in serial form, some of them in the two papers which he edited, *Household Words* and *All the Year Round*.

Dickens's life was uneventful. He married in 1836, visited America in 1842, and again in 1867. During his last visit he read in public from his writings. This was a style of entertainment for which he was admirably fitted, as he had great dramatic talent. He began public readings in 1853, and continued them until his death. He was kindly and cheerful in disposition, with a great flow of animal spirits. He rests in Westminster Abbey, the best beloved of all English writers, except Scott.

In all, Dickens wrote sixteen novels. *David Copperfield* is generally considered his best. *A Tale of Two Cities* by some critics is considered very fine work, and by others it is given low rank. *Nicholas Nickleby* has always been very popular.

Characteristics.—A distinguishing feature of Dickens's style is humor. Nowhere is it more



WILLIAM MAKEPEACE THACKERAY

1811-1863

delightful than in *Pickwick Papers*, but we find it all through his works. Pathos is also present, and strong imagination. This imagination, which is often fantastic, caused Dickens to seize upon some striking characteristic in an individual and exaggerate it till it became caricature. Thus in his novels there is a great array of odd, humorously conceived characters. He had strong love of humanity. This led him to write stories which aimed to show existing evils, and which really brought about certain reforms. His natural disposition, as well as his great literary success, led him to look on the bright side of life. His philosophy seems to be, "Be good, and love mankind; all things will turn out well if you give them time enough."

William Makepeace Thackeray (1811-1863), although a humorist, differs from Dickens in many respects.

In the first place, his start in life was different. He was born in Calcutta of a good family, was educated at the Charter House in London, and at Cambridge. He inherited a small fortune, and intended to become an artist. He went to Germany and to Paris to study, but as he was careless and incorrect in his drawings, he gave up art as a profession. It is customary to relate at this point that Thackeray once offered to illustrate some sketches for Dickens, but that his work was refused on account of its poor quality.

Thackeray lost his fortune while still a young

man, and turned to writing for support. He contributed to *Fraser's Magazine*, and the famous *Snob Papers* to *Punch*, but he became popular much more slowly than Dickens. He had not so much faith in humanity, nor so cheerful a theory of life, and people were not attracted at first. Then, too, he felt uncertain about himself and what he wanted to do, and lack of a steady aim prevented progress. He did not really gain a literary footing until *Vanity Fair* was being published, in monthly numbers, from 1846 to 1848.

Thackeray's life was as uneventful as that of Dickens. In 1845 he travelled for his health in the East. In 1851 he delivered lectures in England on the *English Humorists of the Eighteenth Century*. These lectures he afterward repeated in America, which he visited twice, once in 1852 and again in 1855. His last years were made sad by the insanity of his wife.

His Literary Work. — Of the fifteen novels which Thackeray wrote, *Vanity Fair*, *Pendennis*, *The Newcomes*, and *Henry Esmond* are the best. *Vanity Fair* is considered his masterpiece.

In humor, Thackeray is distinctly a satirist. He satirizes customs, ideas, and human relations. His style is refined, though it is sketchy and journalistic in spirit. His strength lies more in the portrayal of life than in the development of plot. His characters, which are drawn from the upper class, are not made real by caricature and exaggeration of eccentricities, but by traits and habits

of action. He never makes his characters perfect, but represents them as people appeared to him in real life.

George Eliot (1819-1880), whose real name was Mary Ann Evans, was a woman of genius and great literary power. She was born at Arbury, Warwickshire. Her father, whose name was a synonym for trustworthiness, began life as a carpenter, then became a forester, and finally a land agent.

The future George Eliot began to read the best books early in life. At the age of seven she read *Waverley*, and wrote a conclusion to suit herself. She learned everything with ease. At fifteen she left school and studied at home. She took up Latin, Greek, French, German, Italian, Hebrew, and music, and became a thorough scholar. When she was still a young woman, her father moved to the vicinity of Coventry, where she met the Bray family, under whose influence she renounced the views of her early religious training and became unorthodox in her theology. In 1851, in connection with Mr. Chapman, she edited the *Westminster Review*, and thus came into contact with the bright minds of the period. Through the *Westminster* she met Mr. George Henry Lewes, a literary man who exerted a great influence over her. In 1880 she married Mr. John Walter Cross.

At the suggestion of Mr. Lewes, in 1856, George Eliot began her story-writing with *Scenes of Clerical Life*. In 1859 *Adam Bede* appeared, and hence-

forth George Eliot took an assured place among English novelists.

Her Novels. — George Eliot's novels have more plot than those of Thackeray or Dickens, and more seriousness of purpose. They are well planned. Her characters do not remain the same from the beginning of the book to the end, but show growth of soul, and develop into good or bad men and women, according to the characteristics which they possess. She points out the motives which lead to action, and, in short, writes what is called the psychological novel. Her views of life were colored by the teachings of the French philosopher Comte, and by the scientific views of the age. She believed that individuals develop according to fixed laws; that he who leads a life of selfishness is immoral; and that the wrong-doing of one drags down to destruction many an innocent person — and her stories illustrate these ideas. With all her seriousness, however, there is a rich vein of humor in her books, which reveals itself chiefly in the epigrammatic speeches of her characters.

Many critics consider *Middlemarch* her greatest novel, but from an artistic standpoint *Adam Bede* and *Silas Marner* are the best. For biographical information, the *Mill on the Floss* is interesting, besides being pleasing as a story.

THE ESSAYISTS.

The essayists of this period are many, and their subjects are various. In fact, the essay is a close



George Eliot

rival of the novel in popularity. The four names that we shall consider in this chapter—Macaulay, Carlyle, Ruskin, and Arnold—stand for different departments of thought.

A religious and literary movement which occurred at the beginning of this period, and which is called the Oxford or Tractarian Movement, might properly be classified here, but we have not space to enter into details in regard to it. It was a phase of the romantic movement which showed itself in a reaction against the evangelical and rational spirit of the age, and which led some thinkers to return to the Roman Church. It originated at Oxford, and was propagated in part by means of tracts; hence its name. Prominently connected with it was John Henry Newman.

Thomas Babington Macaulay (1800–1859) was an easy-going, benevolent, upright, prosperous English gentleman, who was neither a revolutionist nor a scientific seeker of truth. He was a fine example of the Englishman who is satisfied with life as he finds it. He therefore stands apart from the literary men who were living in his youth, and those who controlled thought in the middle of the century.

He was not only an essayist, but a writer of history and verse as well. His special equipment for his work came through his wide reading and wonderful memory. He knew *Paradise Lost* by heart, could rewrite some of the old novels from memory, and, years afterward, could repeat stray poems which he had read in newspapers.

He was born at Rothley Temple, the son of Zachary Macaulay, who was a strong advocate of the abolition of slavery in the English colonies. He was educated at first by private tutors, and was left to himself in his selection of books. He had a passion for novel reading, but acquired a sound knowledge of the classics. He was graduated at Trinity College, Cambridge, and then took up the study of law.

In 1830 he entered Parliament in the service of the Whigs, and made speeches on the Reform Bill. He continued in Parliament, with several recesses, until the time of his death. In 1857 he was raised to the peerage as a tribute to his high, blameless character and literary distinction. He never married, but made his home with his sister, to whom he was very devoted.

Essays and History. — Before he was ten years old Macaulay had written much verse and prose; but his real literary work did not begin until the close of his college career. After several modest contributions to the magazines, in 1825, he made a decided hit by publishing his *Essay on Milton* in the *Edinburgh Review*.

Two breaks in his parliamentary career are of special literary importance. During the first one, from 1834 to 1838, he was in India as a government official. Here he found some leisure to write, and gained many ideas which he used afterward in his famous essays on *Clive* and *Warren Hastings*. The second rest from Parliament, which occurred in

1847, was occasioned by his defeat in the district which he wished to represent. It resulted in giving him time to bring before the world his *History of England*, which had been planned some years before. It was an immensely successful work, and set the example for a new style in writing history.

Macaulay believed in writing history in as fascinating a way as Scott wrote his historical novels, and he succeeded in doing it. With wonderful imaginative power he pictured the characters and scenes of the past and made them real. The *History* may really be considered the essays enlarged, for in his essays he wrote chiefly of men of thought and men of action, and used a large amount of amplifying material, and the history follows the same plan. It is not without the fault of prejudice and the general faults of the essays, but it is a great work, as the essays are great essays.

Poems. — Macaulay's verse consists principally of *The Lays of Ancient Rome*, published in 1842. They tell in spirited narrative form the stories of the legendary period of Roman history. They are full of action, and are especially attractive to young people.

Style. — The style is the most distinguishing feature of Macaulay's work. It differs from that of his predecessors in general, in being more vivid and lively, and more easily understood. He makes strong contrasts and startling effects; he is very clear and specific; introduces many names as examples; waxes eloquent and periodic at times; is

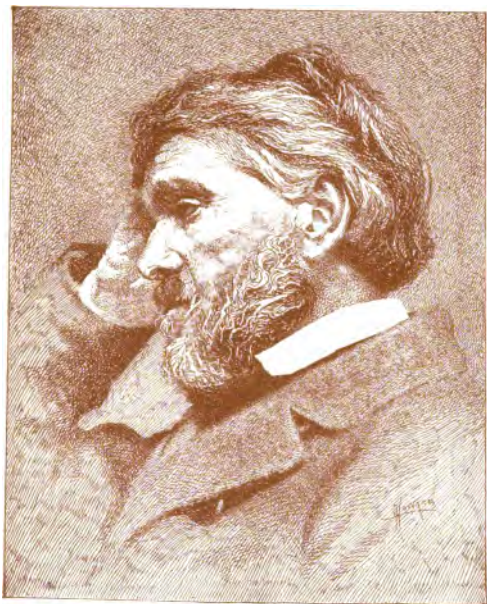
absolutely sure of himself in conclusions, and writes on and on, like a gentleman of leisure. He is not philosophic nor contemplative, and he is often called shallow; but the general public found, and still finds, him delightful. .

Thomas Carlyle (1795-1881) presents a striking contrast to Macaulay, not only in the circumstances of his life, but in his disposition, thought, and style of writing.

He was born of peasant parents on a farm in Ecclefechan, Scotland; was reared in the strict doctrines of the Calvinistic faith, and struggled with poverty, not only to complete his education at the University of Edinburgh, but in order to get a start in life. He taught school for a while; but the work was distasteful to him, and in 1818, concluding that it were "better to perish than continue schoolmastering," he went to Edinburgh, took private pupils, studied law, and tried his hand at literature. He wrote articles for the *Edinburgh Encyclopædia*, and made translations from the German, but success was slow in coming.

In 1826 he married Jane Welsh, a bright young woman who encouraged his literary efforts. She took him to her farm at Craigenputtock, where in quiet and seclusion he wrote and studied for six years. In 1834 Carlyle and his wife settled in London, which remained their home for the rest of their days.

His Writings. — As a writer, Carlyle was both preacher and prophet. He could not write in



THOMAS CARLYLE.

good-humored ease, like Macaulay, of things as he saw them on the surface; but looking beneath the material prosperity and reforms of the time, he cried out that the age had forgotten God. He wrote much, criticising sham in religion, society, government, and work. He disapproved of the age in which he lived; of its scientific movements; of its attempt at money getting; of its lack of wisdom; of its conceit; its stupidity and idleness. He advocated silence, reverence, worship, work. He wrote many volumes, but in them all there is a repetition of these ideas in different guises.

Sartor Resartus, — the tailor retailed, — which appeared first in the magazines and was published in book form in 1838, is Carlyle's most original cry of protest. The style of the book is metaphorical. Under the name of Clothes he discusses matters in general. Man himself and his whole terrestrial life are but an emblem, or clothing, for the Divine. The book exhorts the reader to look beneath the surface and find the spirit in everything. A part of it is biographical.

Famous essays are on *Burns*, *Richter*, *Scott*, and *Voltaire*. *Hero Worship* appeared in 1841 and made the world acquainted with Carlyle's admiration of strong leaders. Cromwell is a character that he especially admired, and *Cromwell's Letters and Speeches* was published in 1845.

Like Macaulay, Carlyle wrote histories as well as essays, but he differs greatly from Macaulay in style. The *French Revolution* has been called

Carlyle's greatest book. It is a series of dramatic pictures, vivid and forcible; but, like his other historical work, *Frederick the Great*, it is not the easy, entertaining reading of the *History of England*.

Style. — Carlyle's style is especially noted for force. This is brought about partly by the use of picturesque terms and figures of speech. He is highly metaphorical in expression. His study of the German language, and his natural roughness of disposition, produced in his later writings a rough, broken, shaggy structure of sentence which is often hard to understand. He shows neither rhythm nor artistic form, but his great earnestness and sincerity atone for all defects. Upon the thought of his time his influence has been very great.

John Ruskin (1819–1900) was a man after Carlyle's own heart, for he too spoke out against the materialism and lack of spirituality of the age. Ruskin, however, differs greatly from Carlyle in the circumstances of his early life, in the variety of his interests, and in his style of expression.

His parents were Scotch, but he was born in London, and the suburbs of that city were the home of his childhood. His father was a wine merchant in good circumstances, who perceived that his son was too precocious to send to a school, and therefore had him educated by the best private tutors. During the long summer months his parents took him on delightful driving tours, both to Scotland and on the Continent, where a natural

love for art was stimulated. He was graduated at Oxford in 1842, and soon after began literary work.

Art Critic. — He acquired fame very early, for in 1843 appeared the first volume of *Modern Painters* which set the artists and people of London in a *furor* of excitement. This book was a vindication of the work of the artist Turner, and with the other volumes that followed it led to a revolution in landscape painting, besides awakening a general love of beauty through his interpretation of Nature. He taught that an appreciation of beauty is not dependent upon the mind or senses, but upon the heart. Ruskin wrote many volumes on art until 1860. The thought running through all his books is, Art should be true to Nature, and man true to God.

Social Reformer. — In 1860, through the working out of his own principles and his reading of the books of Carlyle, Ruskin turned his attention to the needs of humanity and became a social reformer. He believed the present system of society is based on selfishness; he criticised as wrong the modern ways of thinking and of acting. In place of the present system he would have society and government based on the fundamental principles of Christianity; he would have coöperation in labor, and a paternal government controlling the intellectual as well as the social life of the people. The reforms which he started, and the expression of his ideas in regard to them, led some people to

think him insane. The moral power of his teachings, however, both as art critic and social reformer, has stirred many hearts.

Style. — Ruskin's style in his first books is highly ornamental and poetic, full of word pictures and rich in color. The following description of mosses on rocks will give some idea of his wealth of language. He says :—

“They will not conceal the form of the rock, but will gather over it little brown bosses, like small cushions of velvet made of mixed threads of dark ruby silk and gold . . . until it is charged with color so that it can receive no more ; and instead of looking rugged, or cold, or stern, or anything that a rock is held to be at heart, it seems to be clothed with a soft, dark leopard skin, embroidered with arabesques of purple and silver.”

His last writings show a plainer, simpler style of expression. He has none of the oddities and mannerisms of Carlyle, and when at his best he holds his readers spellbound with his rush of words and images.

Matthew Arnold (1822–1888) is prominent both as a poet and as a writer of essays.

He was born at Laleham, and was educated partly at Rugby, where his father, the celebrated Dr. Arnold, was master. He was graduated at Oxford, taught for a short time at Rugby, became private secretary to Lord Lansdowne, and in 1851 was appointed Inspector of Schools, a position he held until two years before his death. From 1857 to 1867 he was Professor of Poetry at Oxford. In 1883 he visited America as a lecturer.

Poetry. — As a poet Arnold reveals the mental unrest of his time. He believed that poetry should be a criticism of life, — that it should interpret life, — and as he himself was filled with the scepticism of the age in which he lived, he had no strong faith with which to sing of the things that he saw or felt, as he looked abroad upon the world. It is with a tone of sadness —

“Weary of myself, and sick of asking
What I am, and what I ought to be,”

that he puts his thoughts in verse.

Besides the lack of exhilaration which one finds in the tone of his poetry, there is a lack of attractiveness, also, about the subjects which he chooses. His poems suit the scholar rather than the general reader, and thus they enjoy a loneliness of position akin to the loneliness of soul which existed in the man who wrote them. They are intellectual rather than emotional. We find in them no strong surges of passion, no feeling of —

“the fiery glow
That whirls the spirit from itself away.”

Nevertheless, Arnold stands high among the poets of his age. There is a pleasing delicacy and precision about his verse, and a call for self-reliance in his thought, even though there is no pointing upward with the hand of faith. *Sorhab and Rustum* is a good example of what Arnold can do in narrative poetry; *Self-Dependence*, *Dover Beach*, and *Rugby Chapel* are among his best shorter poems.

Essays. — It is, however, as a writer of critical essays on literary subjects that Arnold has his chief influence. He had in his own mind definite standards of perfection, and by these he judged the literary work of which he wrote. It has been said that he was the most deeply imbued with the spirit of Greek culture of all the men of letters of his time, and he was stanch and unyielding in his adherence to that culture. "The true prose is Attic prose," he said, and by the standard of Greece he measured both prose and poetry. He is skilled in analysis. He proves his points in regard to a writer by dissecting the writer's mind, soul, environment, and the age in which he lived. His style is clear, calm, refined, as his classic taste told him it should be. With his ideal of perfection, however, he cannot but be sad as he looks at men and their efforts. It is often with the air of a lost cause that he points out the good and the bad, and sometimes a spirit of bitterness creeps in and shows itself in sarcasm, and in sharp cuts at men and things that do not meet his approval. *Essays in Criticism*, *On Translating Homer*, and the *Study of Celtic Literature* show representative work.

THE POETRY.

The poetry of this period represents the general characteristics of the age,—the scientific spirit, the religious unrest, the continuance of romanticism. Alfred Tennyson and Robert Browning reach the highest poetic excellence.

Alfred Tennyson (1809-1892) was the son of a clergyman. He was born at Somersby, in Lincolnshire, received a good secondary education, and then entered Cambridge University. His college friend was Arthur Henry Hallam, the son of the historian. This friendship afterward told powerfully in Tennyson's poetry.

After leaving college, Tennyson lived in various places, for some years in London, where he became acquainted with Carlyle, who saw promise of greatness in him. In 1850 he was married, and in the same year was made poet laureate. As his verses became popular, he was annoyed by visitors, and in order to escape them, in 1853 he settled at Farringford, on the Isle of Wight. He kept this home until his death; but in 1867, to avoid the curious still further, he bought a place in Sussex, which he called Aldworth. Several trips were made to the Continent; but the last half of Tennyson's life was spent mainly between his two homes, in quiet meditation in his libraries and gardens. In 1884 he was made a peer, with the title, Baron of Aldworth and Farringford.

His Poetry.—Tennyson's popularity as a poet grew slowly but steadily, from the publication of his first volume in 1827 to the first instalment of *Idylls of the King* in 1859. There was a dreamy, sensuous beauty about his first poems which pleased, but the critics complained of lack of depth. In 1833 a change came when his friend Arthur Hallam died. This bereavement, as well

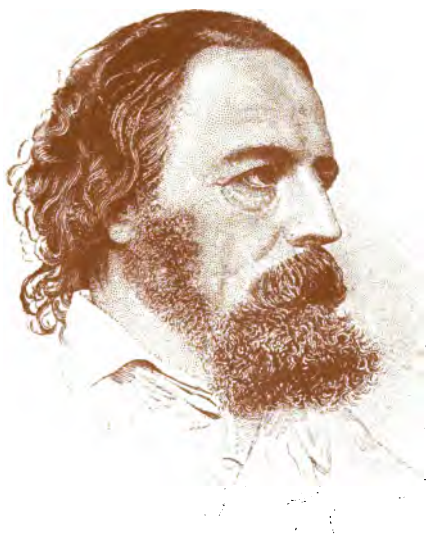
as other sorrows, brought a more serious mood into his verse. Dating from this time we have the writing of the short poems in commemoration of the death of his friend, which were printed, in 1850, under the title *In Memoriam*. In this collection of poems Tennyson expresses the different moods of feeling through which his spirit passes, until at last he sings :—

“Forgive my grief for one removed,
Thy creature, whom I found so fair,” —

until at last he feels again that God is good, and that all things have for him the smile of love. This poem is considered one of the noblest elegies in existence.

But it must not be thought that Tennyson wrote nothing except *In Memoriam* from 1833 to 1850. He wrote much, though he looked upon a great deal of his verse as experimental, and made no attempt to print it. In 1842 *Morte d'Arthur*, *Lady Clare*, and *Locksley Hall* appeared, and in 1847 the *Princess* was published. All these poems helped to give Tennyson a place in the hearts of the people.

When the *Idylls of the King* appeared, however, his popularity reached a high point. Ten thousand copies of the poems were sold in a few weeks, and Prince Albert wrote asking for the poet's autograph, and expressing his delight in the legends. They tell in epic form the old story of King Arthur, which Sir Thomas Malory had told



TENNYSON

1809-1892

so well nearly four hundred years before. Tennyson gave a spiritual interpretation to the legends, and made them represent the progress of man from a lower to a higher nature. The beautiful language which he uses, the artistic conception, as well as the interest of the tales as mere stories, make the *Idylls* well repay many readings.

Dramas. — Beginning in 1875, Tennyson published a series of dramas: *Queen Mary*, *Harold*, and *Becket*; but they can hardly be called successful *acting* dramas, whatever poetic qualities they may possess. They are good studies of historic characters, nevertheless, and were highly regarded by Tennyson himself.

Characteristics. — Perhaps we can best sum up Tennyson's characteristics as a poet by calling him an artist. In expression he is noted for melody and pictorial power. Through right choice and grouping of words he produces the most exquisite music, and with a few phrases fitly chosen he skilfully paints a place or scene. His verse structure varies in form. Sometimes we have the grand sweep of Miltonic blank verse, and again pure lyric sweetness in new or rarely tried measures. His lyrics alone would stamp him as an artist. *Tears*, *Idle Tears*, the *Bugle Song*, *Sweet and Low*, and the delightful snatches throughout *Maud* are examples in evidence.

Robert Browning (1812-1889) did not attain popularity as a poet until much later in life than Tennyson.

He was born of wealthy parents at Camberwell, a suburb of London, and was educated at London University, as his family were Nonconformists. At an early age he began to write poetry, and when only eight years old he had determined to become a poet, a painter, or a musician. The poet triumphed, and he devoted his whole life to verse-making.

After various trips to the Continent, in 1846 he married Elizabeth Barrett, a poet of note, to whom he had been attracted by her writings. Immediately after their marriage, Browning and his wife went to Italy, and that country was their home until Mrs. Browning's death in 1861. After that year Browning made his home in London, though he died in Venice, at the palace which he had purchased for his only son.

Poetry. — Browning's poems fill many volumes. As a poet he is strikingly dramatic. He delights in sketching characters who are often real historical persons, but who are sometimes mere creations of his fancy, or are taken from old forgotten stories. These characters he has woven sometimes into regular dramas, as in *Pippa Passes*, *Colombe's Birthday*, and *A Blot on the 'Scutcheon*. Sometimes they stand alone in poems and talk to themselves, or to other characters who are not represented, making what is known as the dramatic monologue. Mr. Browning is particularly conspicuous for this latter form of poem; *My Last Duchess* and *Andrea del Sarto* are good examples.

His greatest dramatic work, though not a regular drama, is the *Ring and the Book* (1869), a poem of nearly twenty-two thousand lines of blank verse, in which the story of a murder in Rome, committed one hundred and seventy years before, is told in eleven different ways by eleven different persons.

Browning has also done fine lyric work. His ability to sing songs continued even to the publication of his last volume of poems in 1889. General favorites are: *One Word More*, the *Last Ride Together*, and the *Lost Leader*.

Characteristics. — Tennyson is noted for the sweetness and smoothness of his verse; Browning for broken, rugged structure which reminds one of Carlyle's prose. This form of expression makes his thought difficult of comprehension, and it is partly because of his obscurity that Browning's popularity came late, and that he is still a sealed book to many who are familiar with the other great poets.

As a student of the human soul, Browning takes first rank. He delights in revealing the thoughts and feelings of his characters at the time when a critical moment in their lives has been reached. He has depth and great skill in analysis. He lacks the art of Tennyson, but his poetry is highly stimulating.

Elizabeth Barrett Browning (1806-1861), the wife of Robert Browning, was so popular a poet in 1850, when Wordsworth died, that there was talk of making her poet laureate instead of Tennyson.

From her fifteenth year she was an invalid from injuries received in attempting to saddle her horse, and most of her life was spent quietly in her own rooms. She was a great student, and read books in many languages.

Her poetical works contain translations from the classics, dramas, lyrics, and sonnets, as well as a novel in verse, *Aurora Leigh*. Some critics call this latter poem her greatest work, while others give first place to the sonnets. These are expressions of her love for her husband, and are called *Sonnets from the Portuguese*, though they are original work. A very popular lyric is the *Cry of the Children*. Mrs. Browning possesses much sweetness and gentleness of expression, and a large sympathy for humanity. She holds with Christina Rossetti the first place among the woman poets of England.

The Pre-Raphaelite Movement is given last place because it is the last noteworthy movement which has affected poetic art. It is the outcome of the romantic movement, and originated among some London artists, who, influenced by Ruskin's *Modern Painters*, believed that the purest form of pictorial art could be found among the painters who worked before the time of the great Italian artist, Raphael. They found in the poetry of Keats the most harmonious illustration in literature of their artistic principles, and, inspired by him, they wrote verses while they painted.

In 1850 they established a monthly journal

which they filled with their drawings and writings. Their motto was simplicity and fidelity to Nature. They aimed at interpreting the spiritual, which they believed pervaded all things, and went back to the Middle Ages for inspiration and subjects for their verse. The result of their poetic attempts has been a great deal of musical verse, and considerable amazement on the part of critics from time to time. Representatives of the movement are Dante Gabriel Rossetti (1828-1882), author of the *Blessed Damozel*, *Sister Helen*, *Sonnets*; William Morris (1834-1896), *Defence of Guinevere*, the *Earthly Paradise*; Algernon Charles Swinburne (1837-), *Queen Mother* and *Rosamond*; Christina Rossetti (1830-1895), *Goblin Market*, *Sleep at Sea*, *Time Flies*.

READING FOR CHAPTER X.

Dickens. — The *Cricket on the Hearth*; selections from *Pickwick*; *David Copperfield*, if an entire work is desired.

Thackeray. — Description of Becky Sharp, from *Vanity Fair*.

George Eliot. — *Silas Marner*.

Macaulay. — *Essay on Milton*; the trial scene in *Warren Hastings*.

Carlyle. — *Essay on Burns*; in *Sartor Resartus* the *Everlasting Yea*.

Ruskin. — *An Introduction to the Writings of John Ruskin*, by Vida D. Scudder, is excellent for giving one an idea of the different phases of Ruskin's work. In the *Two Paths*, pp. 102-104, read a description of a scene in the Middle Ages; *Modern Painters*, Vol. IV., pp. 133-134; Vol. III., Part IV., Sec. 51.

Arnold.—Read *Dover Beach*; the *Study of Poetry* in *Essays in Criticism*.

Tennyson.—The *Brook*; the songs from the *Princess*; the *Passing of Arthur* from *Idylls of the King*.

Browning.—*Wanting is—What?*, *My Star*, *Home Thoughts from Abroad*, *Prospice*. Read also *Hervé Riel* and *Incident of the French Camp*.

MODERN ENGLISH LITERATURE, 1832.

POETRY.

1. Alfred Tennyson, 1809–1892: *In Memoriam*, *Idylls of the King*, *Locksley Hall*.
2. Elizabeth Barrett Browning, 1806–1861: *Aurora Leigh*, 1856; *Sonnets*.
3. Matthew Arnold, 1822–1888: *Sorhab and Rustum*.
4. Arthur Hugh Clough, 1819–1861: *The Bothie of Tobernavuolich*.
5. Robert Browning, 1812–1889: *Pippa Passes*, *Colombe's Birthday*, *The Ring and the Book*, *Lyrics and Songs*.
6. Dante Gabriel Rossetti, 1828–1882: *The Blessed Damozel*, *Sister Helen*.
7. Christina Rossetti, 1830–1894: *Goblin Market*.
8. Algernon Charles Swinburne, 1837–: *Queen Mother*, *Atalanta in Calydon*, *The Garden of Proserpine*.
9. William Morris, 1834–1896: *Defence of Guinevere*, *The Earthly Paradise*.
10. Sir Edwin Arnold, 1832–: *The Light of Asia*.
11. Henry Austin Dobson, 1840–:

- At the Sign of the Lyre*, 1885.
12. James Thompson, 1834–1882: *The City of Dreadful Night*, 1874.
 13. Jean Ingelow, 1830–1897: *High Tide on the Coast of Lincolnshire*.
 14. Alfred Austin, 1835–: *Lyrics*.
 15. Andrew Lang, 1844–: *Ballads in Blue China*, 1880.
 16. William Watson, 1858–: *England My Mother*, *The Prince's Quest*, 1880.
 17. Rudyard Kipling, 1865–: *The Seven Seas*, *The Recessional*, *Barrack Room Ballads*.

PROSE.

I. The Novel.

1. Sir Edward Lytton, 1805–1873: *The Last Days of Pompeii*.
2. Charlotte Brontë, 1816–1855: *Jane Eyre*, 1847.
3. William Makepeace Thackeray, 1811–1863: *Vanity Fair*, 1847.
4. Charles Dickens, 1812–1870: *David Copperfield*, 1849.

5. George Eliot, 1819-1880: *Adam Bede*, 1859.
 6. Benjamin Disraeli, 1804-1881: *Endymion*, 1880.
 7. Elizabeth Gaskell, 1810-1865: *Cranford*.
 8. Charles Lever, 1806-1872: *Charles O'Malley*.
 9. Dinah Mulock Craik, 1826-1887: *John Halifax, Gentleman*.
 10. Wilkie Collins, 1824-1889: *The Woman in White*.
 11. Charles Kingsley, 1819-1875: *Hypatia*, 1853.
 12. Anthony Trollope, 1815-1882: *Barchester Towers*.
 13. Charles Reade, 1814-1884: *Put Yourself in His Place*.
 14. Richard D. Blackmore, 1825-1900: *Lorna Doone*.
 15. George Macdonald, 1824-: *Robert Falconer*.
 16. Walter Besant, 1838-1902: *All Sorts and Conditions of Men*.
 17. George Meredith, 1828-: *The Egoist*.
 18. Thomas Hardy, 1840-: *Far from the Madding Crowd*.
 19. William Black, 1841-1898: *A Daughter of Heth*.
 20. Robert Louis Stevenson, 1850-1894: *David Balfour*.
 21. Mrs. Humphry Ward, 1851-: *Marcella*.
 22. Hall Caine, 1853-: *The Manxman*.
 23. Rudyard Kipling, 1865-: *Jungle Books*.
 24. Isaac Zangwill, 1864-: *The Master*.
- II. History.
1. Thomas B. Macaulay, 1800-1859: *History of England*.
 2. George Grote, 1794-1871: *History of Greece*.
 3. Henry Hart Milman, 1791-1868: *History of the Jews*.
 4. Henry Thomas Buckle, 1821-1862: *History of Civilization*.
 5. James Anthony Froude, 1818-1894: *History of England*.
 6. Edward Augustus Freeman, 1823-1892: *History of the Norman Conquest*.
 7. John Richard Green, 1837-1883: *A Short History of the English People*.
 8. Thomas Carlyle, 1795-1881: *The French Revolution; Frederick the Great*.
 9. William Lecky, 1838-: *History of England in the Eighteenth Century*.
- III. Philosophy and Science.
1. Sir William Hamilton, 1788-1856: *Discussions on Philosophy*.
 2. John Stuart Mill, 1806-1873: *System of Logic*.
 3. George Henry Lewes, 1817-1878: *Problems of Life and Mind*.
 4. Herbert Spencer, 1820-: *First Principles*.
 5. Charles Darwin, 1809-1882: *The Descent of Man*.
 6. Sir Charles Lyell, 1797-1875: *Principles of Geology*.
- IV. The Essay.
1. Thomas Huxley, 1825-1895.
 2. John Tyndall, 1820-1893.
 3. John Henry Newman, 1801-1890.
 4. Matthew Arnold, 1822-1888: *Essays in Criticism*.

5. Walter Pater, 1839-1894:
Studies in the History of the Renaissance.
6. Walter Bagehot, 1826-1877:
Physics and Politics.
7. Thomas Carlyle, 1795-1881:
Sartor Resartus, Essay on Burns.
8. Thomas B. Macaulay, 1800-1859: *Essays on Milton, Warren Hastings, and Clive.*
9. John Ruskin, 1819-1900:
Modern Painters, Stones of Venice.
10. Andrew Lang, 1844-.
11. Leslie Stephen, 1832-: *Hours in a Library.*
12. John Addington Symonds, 1840-1893: *The Renaissance in Italy.*
13. Algernon Charles Swinburne, 1837-: *Essays and Studies.*

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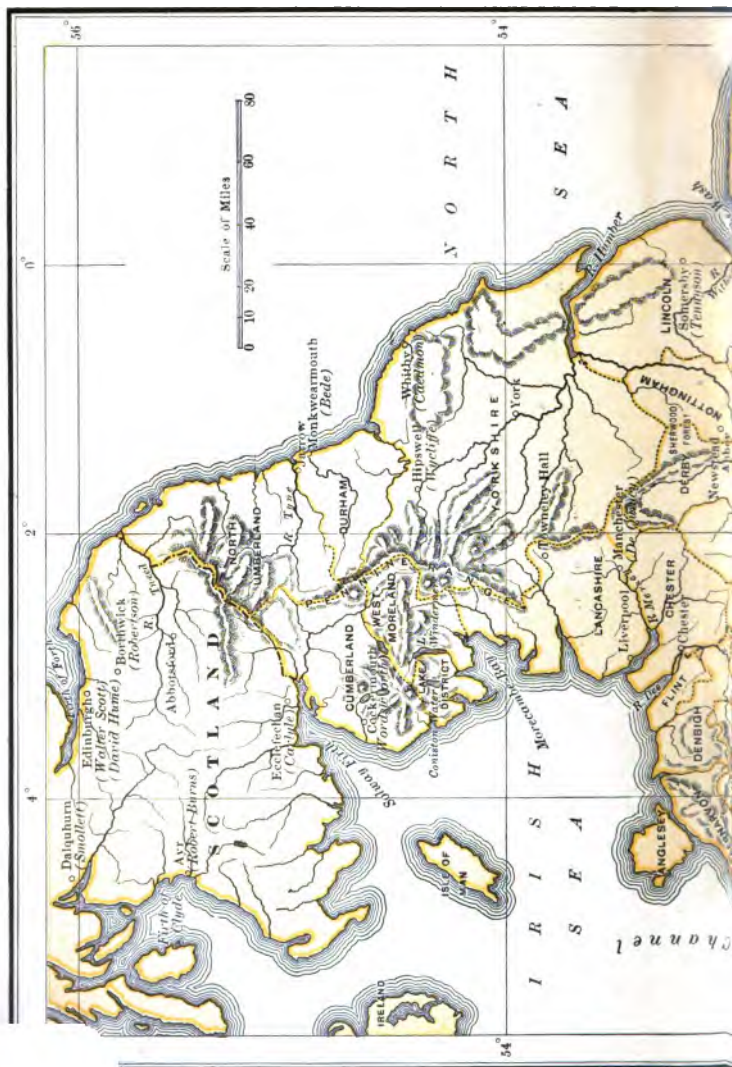
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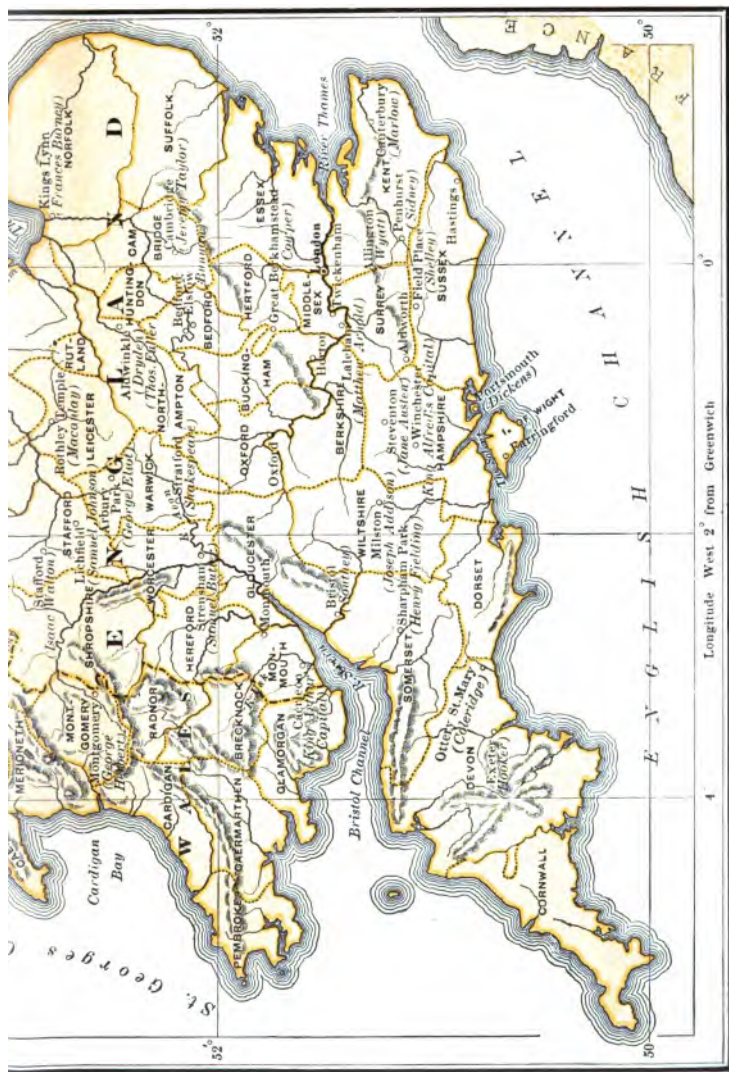
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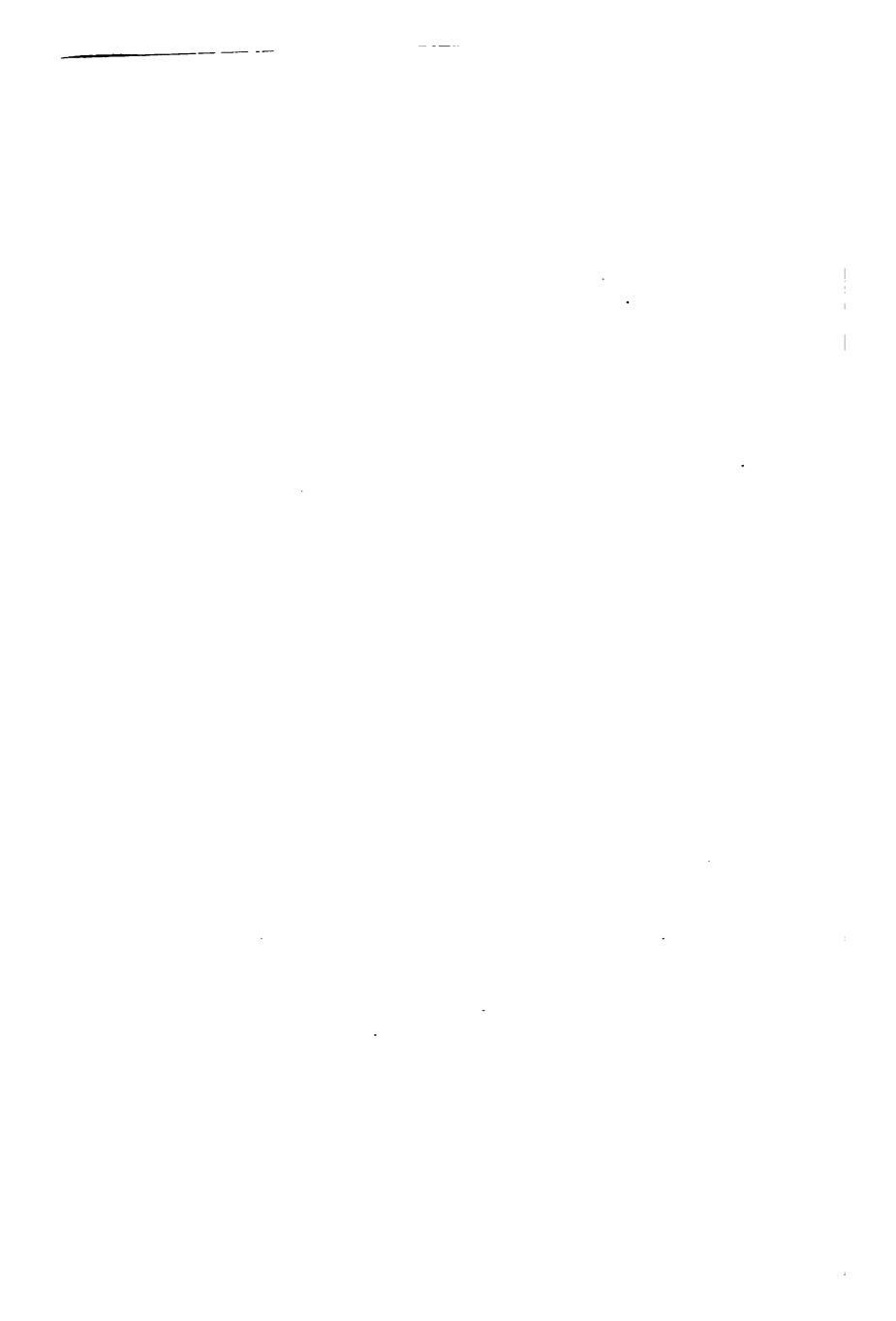
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AUTHORS' NAMES NOT FOUND ON THE MAP.

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Bacon, Francis.
Browning, Robert.
Byron, Lord George Gordon.
Chaucer, Geoffrey.
Defoe, Daniel.
Donne, John.
Gibbon, Edward.
Gray, Thomas.
Herrick, Robert.
Jonson, Ben.
Keats, John.
Lamb, Charles.
Milton, John.
More, Sir Thomas.
Newman, Cardinal John Henry.
Pope, Alexander.
Rossetti, Dante Gabriel.
Ruskin, John.

Spenser, Edmund.
Swinburne, Algernon Charles.

BORN IN IRELAND:—

Burke, Edmund.
Goldsmith, Oliver.
Sheridan, Richard Brinsley.
Steele, Richard.
Sterne, Laurence.
Swift, Jonathan.

BORN IN CALCUTTA, HINDO- STAN:—

Thackeray, William M.

PLACE OF BIRTH UNCERTAIN:—

Langland, William, Shropshire.
Lyly, John, Kent.
Surrey, Earl of, Suffolk.
Richardson, Samuel, Derbyshire.



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